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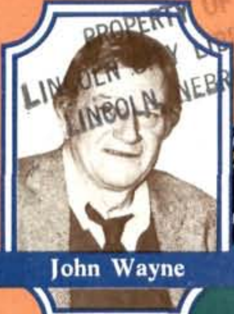
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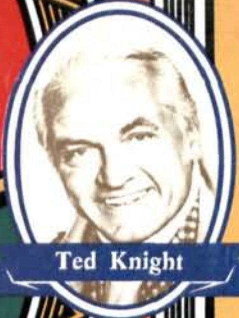
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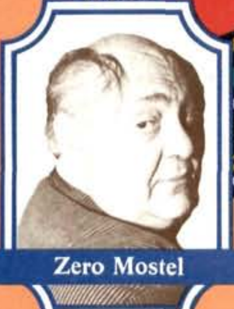
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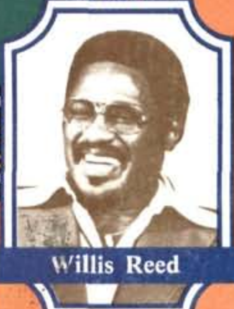
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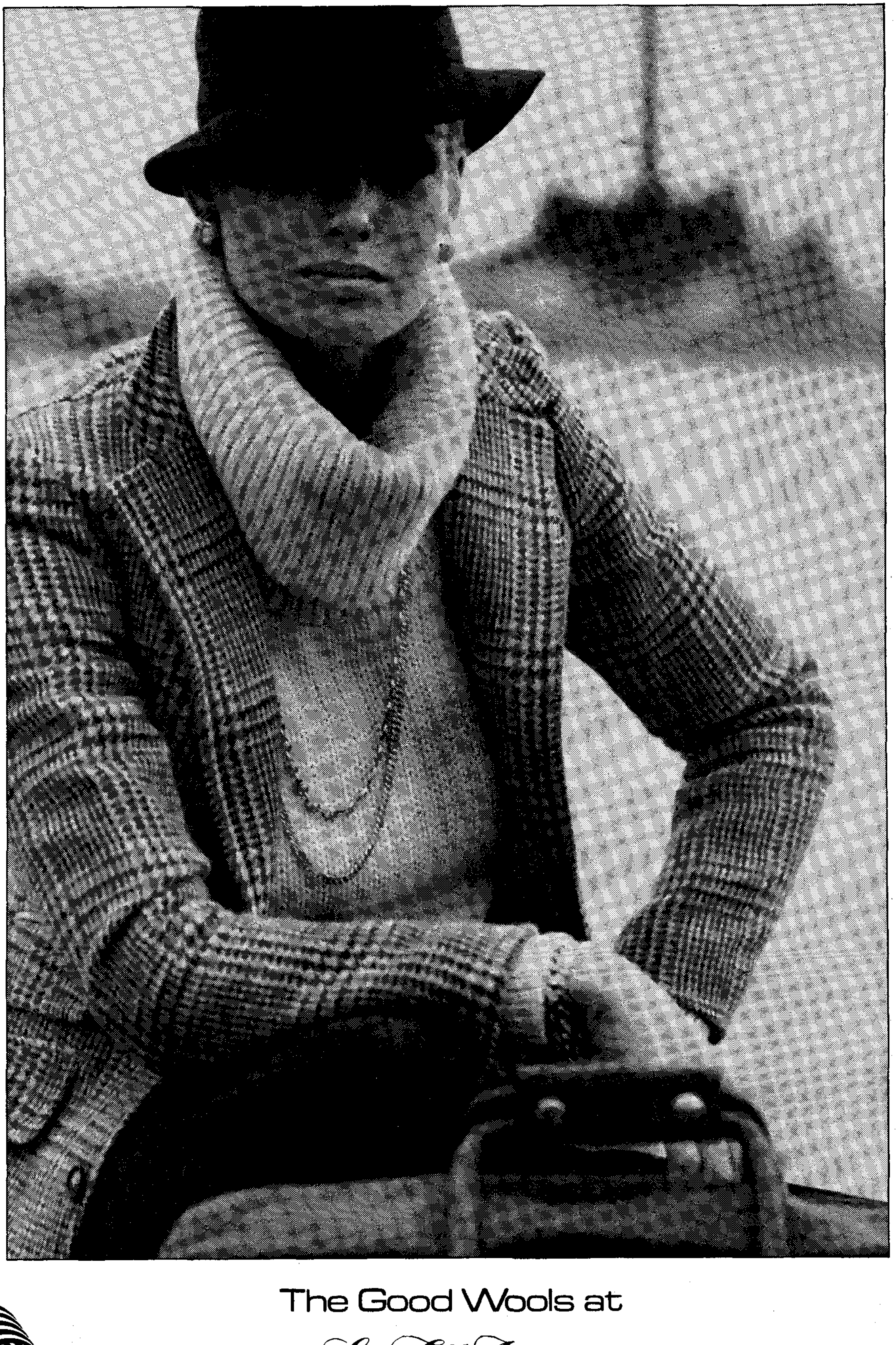

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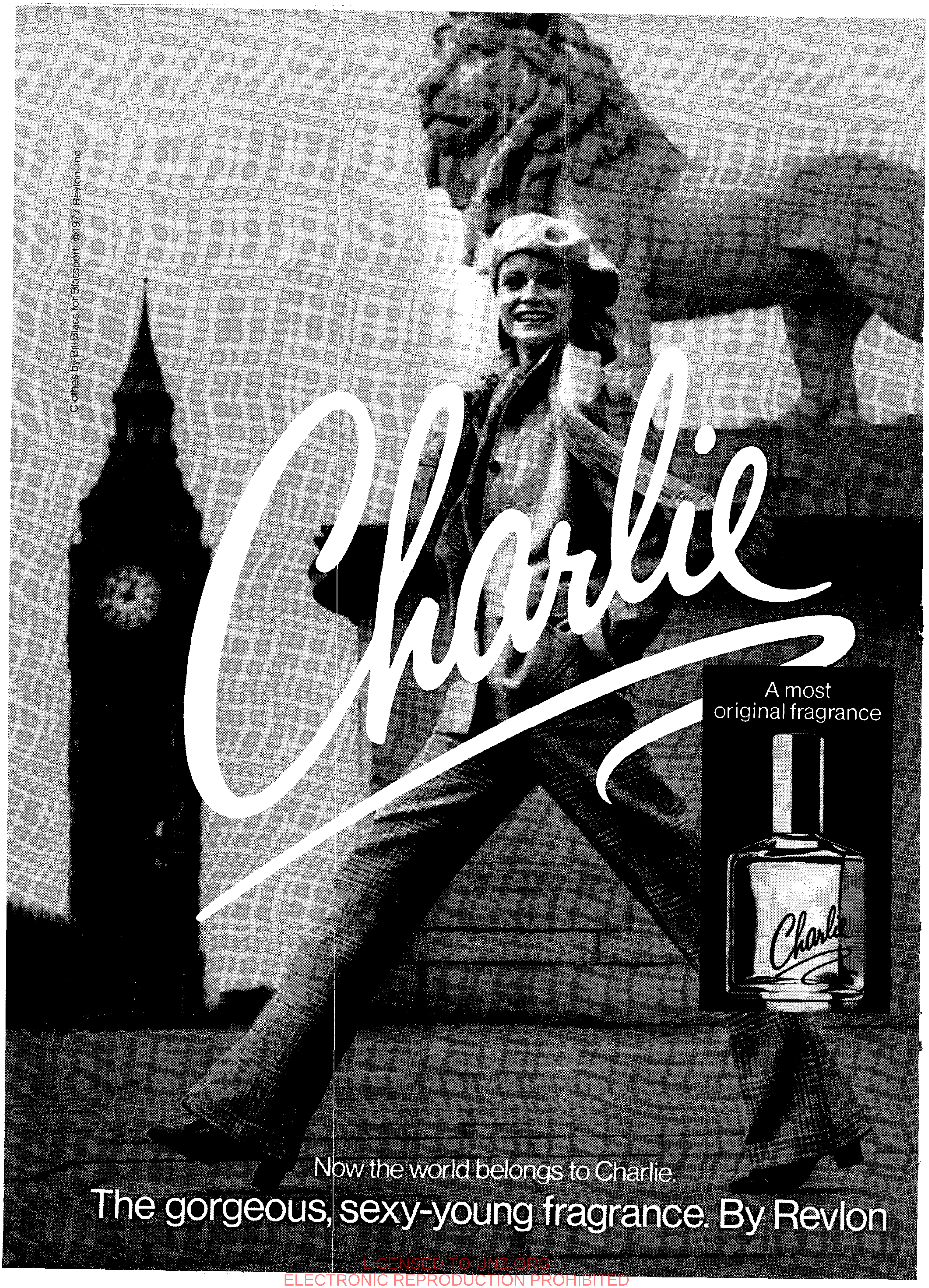
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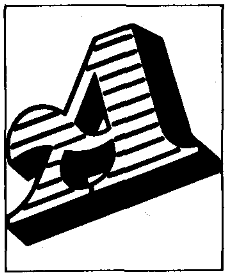
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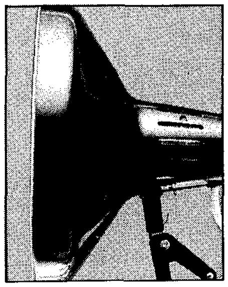
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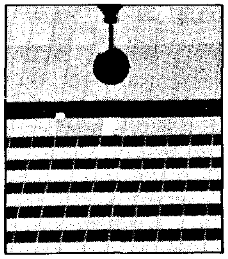
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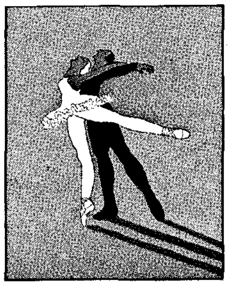
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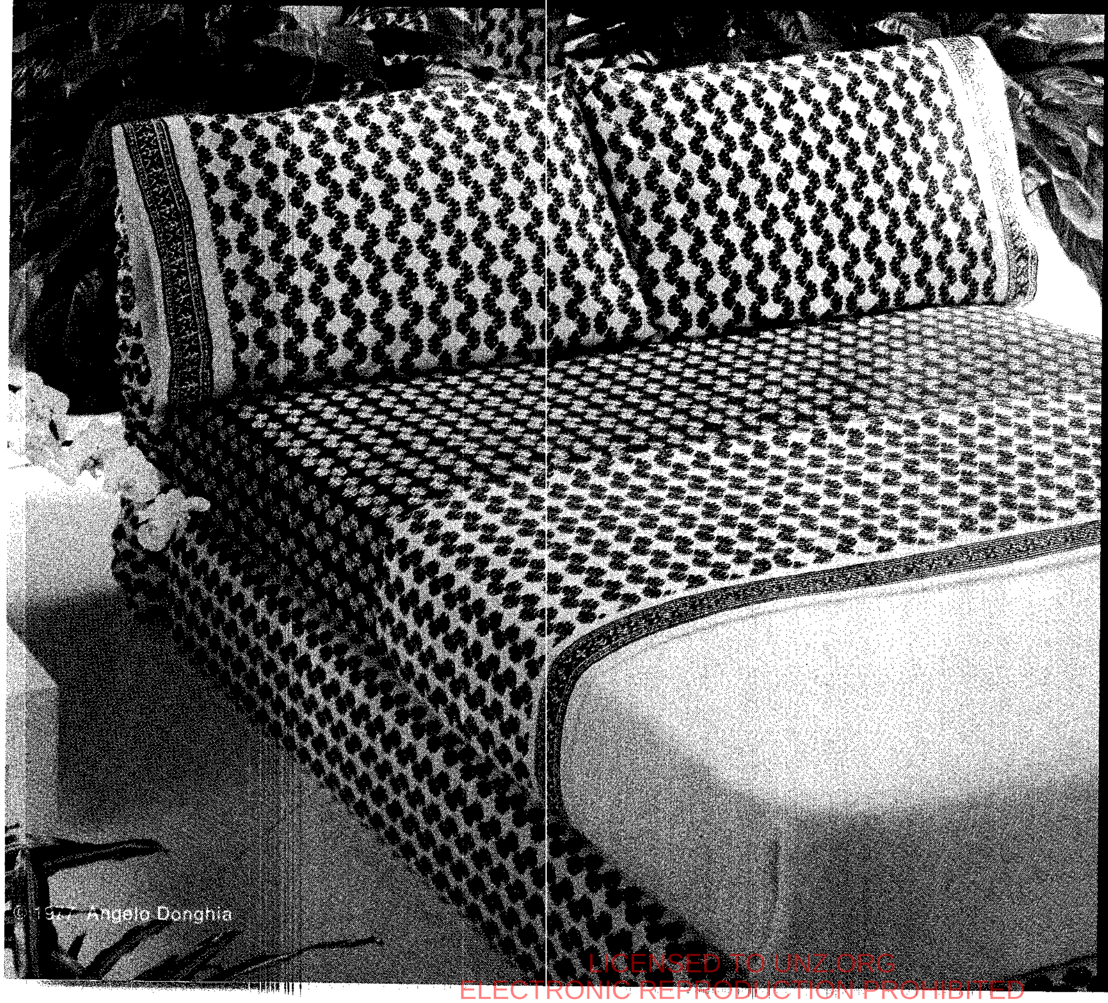

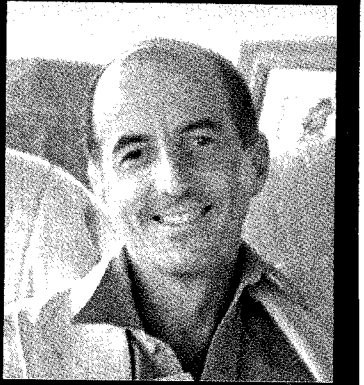

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LETTERS

Gay Displeasure

Your August 29 cover, depicting homosexual men as limp-wristed women haters, was as offensive as it was inaccurate. I suppose, however, that one should be grateful for the coverage, if not for the cover. Thank you. It was very heterosexual of you.

Edward Sherman
Manhattan

I want to object strenuously to the drawing on page 51 of the August 29 issue ["Ten Lives," by Louise Bernikow], depicting two "lesbians" and the child of one—presumably Joan Larkin, her daughter, Kate, and "Diana." I guess it's okay to insult the last of the least, so to speak—namely us.

Such "couples" as the picture shows simply do not exist among enlightened, educated, and aware lesbians. We are women who love women, not pseudo-men who "marry" "femmes." We do not live in "families" into roles—the "head of household" replete with vest, coat, and even tie on the left, the fluffy blonde on the right. It is the epitome of how we have been stereotyped by the straight world, and it is the epitome of insult to us.

Julie Lee
Garwood, N.J.

I am by no means a gay leader. I have never been to Fire Island. (That alone makes me a social outcast.) I am presently on vacation in the same place as last year—New York—and I am writing this at my part-time job. I am 39, drink beer, own one credit card, one black-and-white TV. No college, no car, no stereo. I spend between nothing and nothing each year on clothes. My income is slightly above poverty level. I am an ordinary gay person. I do not read *Blueboy*.

"Many gays had an acute sense of being exploited by the straight world." Yes indeed. For an example, one need look no further than the cover of the magazine in which this statement appears. (God, how offensive.) It seems we now have the option of being exploited by the gay world. This I suppose is progress.

Brad Mulroy
Manhattan

The Best Surprise Is No Surprise

Recently my husband, son, and I decided to try a weekend at the Campbell Inn, Roscoe, New York, one of the charm-filled hotels listed in John Margolies's "Unknown Catskills" [July 25]. What a mistake! *New York*'s glowing write-up failed to prepare us for the room (three sagging iron cots, a leaky sink, a closet, a bare light bulb, four Band-Aids on the ceiling). Or the so-called "Jewish-American" cuisine (bacon, breaded shrimp, greasy, gristly pork). Or the treatment we received.

On checking in, I told the clerk that I wanted a double room for my husband, our three-year-old son, and myself. Since our son is in a light-eating phase, I asked if we could share our food with him (not ordering anything additional) and pay only for two adults. The clerk said, "Okay; $20 for you and $20 for your husband." The next morning when I tried to check out, a strident person in charge refused to talk at the desk, ushering me into her sanctum sanctorum. She insisted unpleasantly that we pay an extra $10 for our son's lodging. I said that the clerk had assured me our total bill would be $40. She quickly called for the clerk, bawled him out, then questioned him. He lied. The manager then called me a liar and said, "I don't go into B. Altman if I can't afford the merchandise." I handed her $40 and walked out, telling her that I bitterly resented being called a liar.

No sooner had I gotten up to our room to pack than I was summoned back to her office by a loudspeaker almost as abrasive as she was. This time my husband came along with me. The manager said, "Give me $2.80 in tax right now. I'll take that before I even talk to you." My husband gave her the $2.80. She summoned our waitress and humiliated everyone present by asking her if we had cadged additional food for our son. The waitress said we had not. The manager then summoned the clerk for a repeat questioning; he hemmed and hawed and finally admitted that he had quoted me a $40 price. The manager then further embarrassed everyone by giving the clerk a vicious tongue-lashing. And she refused to apologize to us for her inexcusably rude behavior.

In the course of business and vacation travel, we have visited literally hundreds of hotels, from the humblest to the grandest . . . and we've never experienced anything like the Campbell Inn.

Jane Marks
Bronxville, N.Y.

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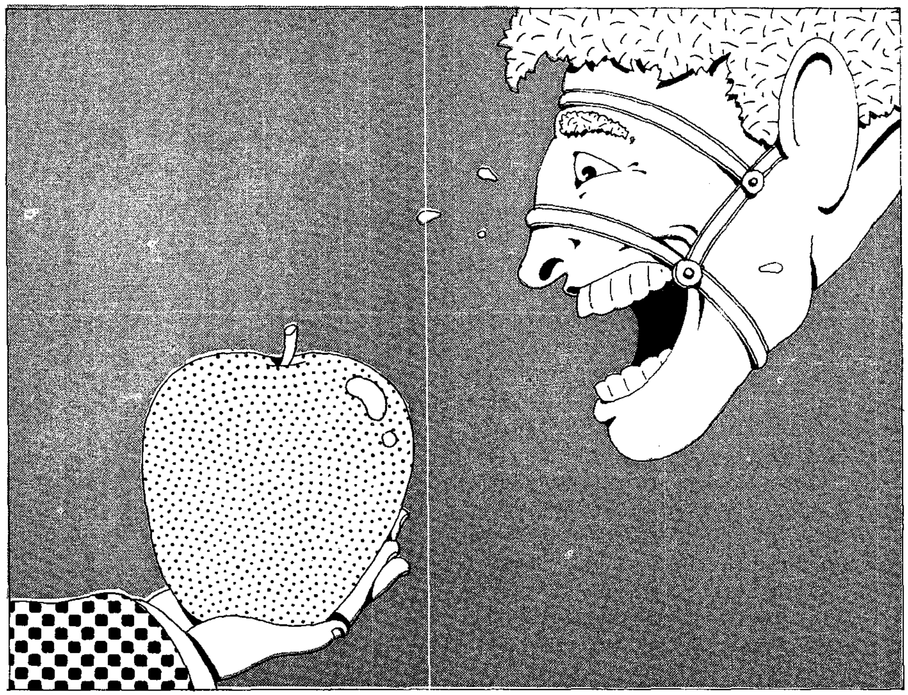

Place Your Bets

The horses race, the bettors bet . . . but the politicians decide where the money goes—billions from state-regulated tracks in New York each year. No wonder that racing interests hire the most high-powered—and high-priced—lobbyists in Albany, or that horse-racing legislation carries a built-in capacity for corruption.

This year's New York State harness bill is a classic example of the confluence of horses, money, and politics. It should be called "an act to benefit a retired bank president, a Wall Street lawyer, a convicted felon, and 34 other individuals at the expense of the New York taxpayer." That will surprise a few lawmakers who thought they were voting to protect the state's harness-racing industry from competition by New Jersey's new Meadowlands sports complex. But lawmakers in Albany often don't know what they're voting for —or care.

This boondoggle diverts $20 million from the state's racetrack and OTB revenues—including $6.4 million that would otherwise go to the city's coffers —to a dubious "horse breeders fund" over the next five years.

The sordid little ripoff starts with the Meadowlands, the controversial sports complex in the Jersey swamps. Not only did it siphon off the football Giants and soccer Cosmos from New York, its harness track has been pulling patrons—and bets—from Roosevelt and Yonkers raceways. Last spring the late George Morton Levy, head of Roosevelt, induced the other harness tracks and New York City's OTB to back a bill to help the harness tracks compete. A tenth race would be added each night; the track's takeout on multiple bets would be boosted; and the commissions paid to breeders — who might otherwise take their nags to Jersey— would be increased. The measure was introduced in the legislature on April 21 . . . and languished in committee.

Then, at 3 P.M. Friday, May 20—an hour when most lawmakers and Albany observers had fled for the weekend—a strange caucus convened in the Assembly Ways and Means Committee room. Present were members of Governor Carey's budget staff, aides of the Assembly and Senate fiscal committees, as well as observers from the harness tracks and OTB. No legislators attended. Howard Miller of Carey's budget bureau directed the rewriting of the harness-track bill. Although the amended bill had been drafted during the previous week, it was dated "March 29, 1977." Its supporters apparently were in such a rush that, rather than wait for a routine reprinting, a new list of Assembly sponsors was *pasted* on the front page. Said one Albany veteran: "In 40 years I've never seen such a thing."

The amended measure moved with the speed of Seattle Slew. On June 2, when the measure had been on the lawmakers' desks for the minimum three days, it was called up for a vote and passed overwhelmingly by both the Senate and Assembly. There was no debate. The few lawmakers who inquired about the bill were told only that it would help Yonkers and Roosevelt compete with the Meadowlands—a half truth, at best. No one had had time to study the measure. It's doubtful that even the nominal sponsors—28 in the Senate, 50 in the Assembly—knew its contents.

Nor was there any publicity afterward. "The thing passed before anybody could have written a story," said one lobbyist, almost in admiration of the skill with which it was whisked through.

Indeed, so hastily was the bill drafted and passed that it had to be corrected by "chapter amendment": Rather than recalling and rewriting the bill—which would have risked exposing it to examination and debate—a new law was passed on June 7 to correct the errors of the amended harness bill.

Governor Carey signed both bills into law on June 14. A two-page memorandum released by his press office the next day was carefully focused on the harness provisions, unchanged from the original bill: "The bill is in the nature of an omnibus relief and recovery measure for the State's racing industry, especially its harness tracks, which are most immediately and directly threatened by New Jersey's Meadowlands Track."

Buried in the second page were two sentences: "The bill also . . . double[s] the funding of the Thoroughbred Breeders and Development Fund ('Thoroughbred Breeders Fund') during the balance of 1977 by increasing the percentage (from 10% to 20%) of the thoroughbred race breaks on which are paid into the Fund [sic]. From 1978 on, this funding will be based on a percentage of the total daily pari-mutuel handle on thoroughbred races, graduating from 0.25% in 1978 to 0.5% from January 1, 1981."

Illustrated by Steven Guarnaccia

We've got news in store for you!

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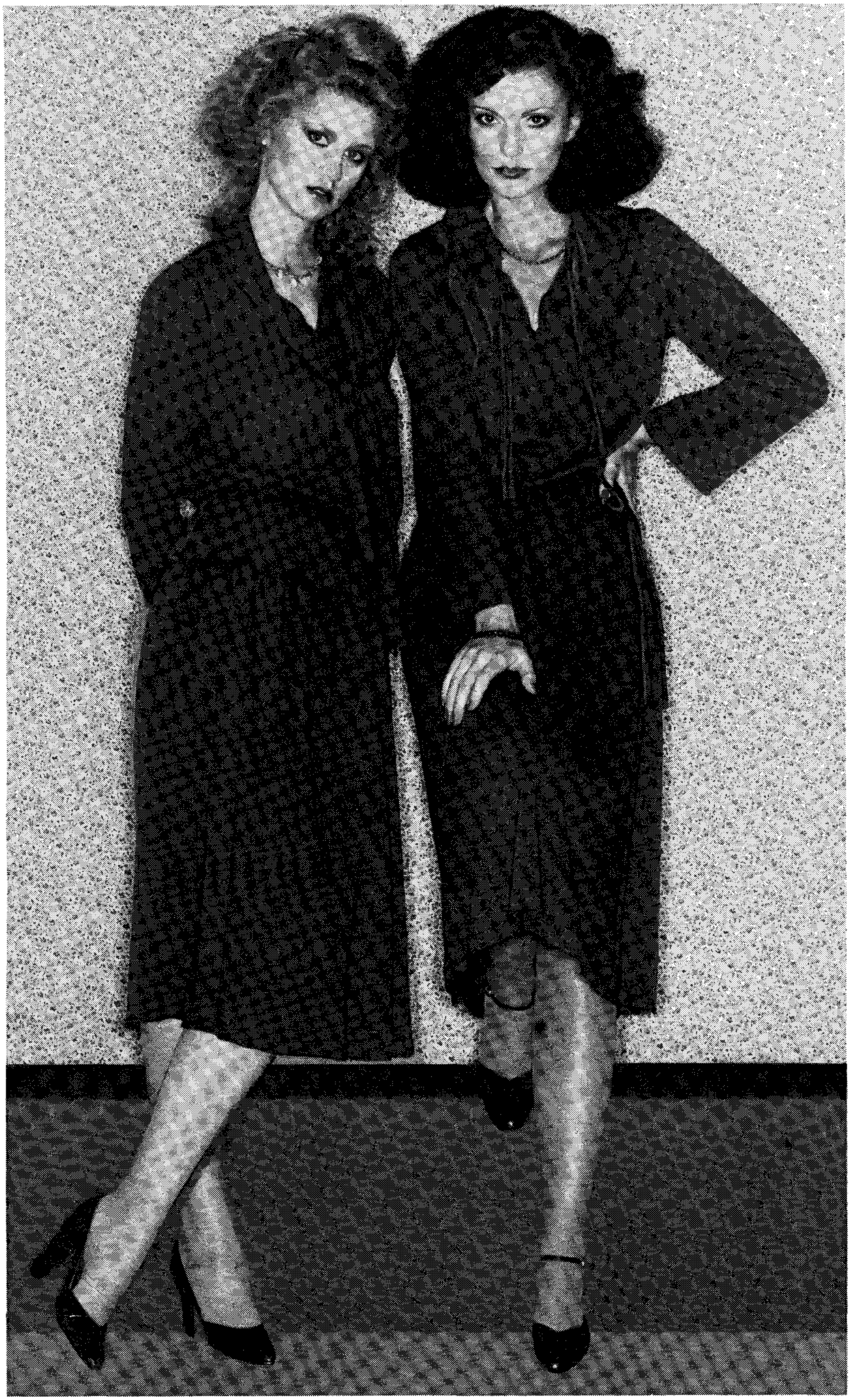

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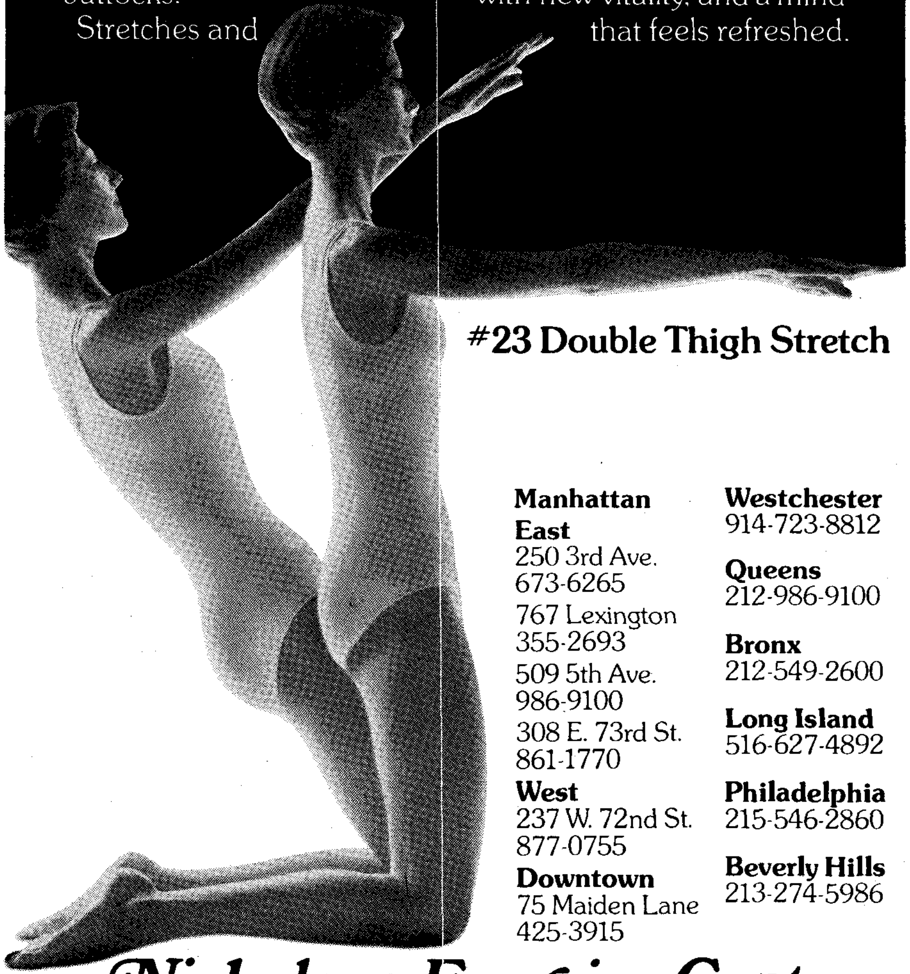

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Perfectly clear? Only if you have a pocket calculator, reams of financial data . . . and a few hours to fiiddle with the figures. These were not available to the men who voted on the bill. But others made the calculations. Assuming that betting continues on 1976 levels, payments from Aqueduct, Belmont, and Saratoga to the fund will be boosted from $687,737 in 1977 to more than $4.2 million in 1981 and every year thereafter—a total of more than $12.9 million over the next five years. The amount paid by New York City's OTB will go from $297,800 in 1977 to more than $2.2 million in 1981 and every year thereafter—for a total of more than $6.4 million over the next five years. Ordinarily, that money would have gone into the city budget and ultimately the cost must be borne by the city's taxpayers. Lesser amounts will be paid into the fund by Finger Lakes racetrack and the upstate OTB's. All in all, nearly $20 million will be paid into the breeders fund over the next five years.

Now, who gets this bonanza?

According to the 1976 *American Racing Manual*, there are only 37 thoroughbred-breeding farms in New York State. They account for an infinitesimal 1 percent of the nation's racehorses . . . and even fewer of the champions. Most of these farms are less business ventures than tax shelters for their wealthy owners—which perhaps explains why the owners of 5 of the 37 "farms" have the title "Dr." before their names.

One of the farms—Ard Fallon, near Caledonia—is owned by Charles W. Carson, the retired president and chairman of the Community Savings Bank of Rochester. Another—Milfer Farm, near Unadilla—is owned by Chester C. Davis, the Wall Street lawyer who was counsel for the late Howard Hughes. Hardly men who need a handout from the state!

But perhaps the most interesting beneficiary of this socialism for rich horse breeders is Clermont Farms near Germantown, a 1,100-acre spread with a fully enclosed all-weather track and stabling facilities for 60 horses. It's owned by Henry Fried (listed as "Harry" in the *Manual*), the former president of S. T. Grand Company—who just so happens to be the man who paid a $40,000 bribe to James Marcus, water commissioner under Mayor Lindsay, for a contract to clean the Jerome Park Reservoir. Fried was convicted in the case and sentenced to two years in prison. Despite his felony record, he's still lapping at the public trough—only this time it's all legal, thanks to Governor Hugh Carey and

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SPARKS

VS

PALM & CHRIST CELLA

Things are not going to be the same in "Steak Country" anymore. Sparks Steak House has moved uptown to 210 E 46th St.—down the street from Christ Cella and around the corner from Palm, and that was no accident!

This is not going to be like an Avis vs Hertz game, where one tries harder and the others #1. Sparks is #1 and we don't really care who's #2—would you? Now it's going to be toe-to-toe and steak for steak and no amount of press agents or past reputation will be able to help them now! This is not a price war, it's a matter of **QUALITY AND SANITY.** Sparks has always been long on both!

When Sparks was downtown we thought $1.50 extra for a baked potatoe, that cost 8¢ was ridiculous and 10¢ worth of eastern potatoes (as today's hashbrowns) for $3.00 extra was neither poetic, nor a culinary feat. Then there's the 15¢ to 20¢ worth of greens called—"the salad"—one thinks it's worth $2.00 the other thinks it's worth $3.50. Now that we're uptown, we still think it's ridiculous! We haven't changed a bit. We're not even going to mention those shrimp predrowned in cocktail sauce, before you ever get to see them.

They used to be able to scream "uptown rent". What are they going to scream now?

Do not be shocked Palm or Christ Cella. Today people have challenged their President, their government (and its agencies) some of the wines of France, major corporations and their products and we as responsible, professional meat men and restauratuers, now challenge your steaks.

THE STEAK FROM A PROFESSIONAL POINT OF VIEW

A great steak starts with USDA prime which then has to be aged correctly, and that requires tremendous inventories. So before Palm or Christ Cella get themselves hypnotized by their own public relations rhetoric—Let's not forget the facts!

FACT—It is Sparks which maintains the largest known inventory of USDA prime aged shells of any steak house in the United States.

FACT—It is Sparks which has the longest uninterrupted aging cycles of USDA prime shells exclusively.

FACT—No other Steak House ages their beef as long and as well as Sparks.

FACT—It is Sparks which guarantees in print, on its menu, what it serves to each and every customer, each and every time.

FACT—Sparks was the one during the 1973 meat shortage that served USDA prime aged shell steaks continuously and exclusively and went into the New York Times stating it. Proving that they had then as they do now, the necessary aging cycles to draw from.

WHAT DOES ALL THIS MEAN TO THE CUSTOMER?

It means that at Sparks you will receive a steak which is fully guaranteed for quality.

The larger inventories maintained by Sparks mean you are further guaranteed that YOUR steak has enough time to reach its peak of maturity in flavor before it is served.

If the U.S. dollar had as much backing from Fort Knox as the Sparks Steak gets from the beef in its aging coolers, none of us would have to worry!

New Yorkers have been served enough nonsense. Now it's time for them to enjoy some great steaks.

WHAT DOES THIS MEAN TO PALM OR CHRIST CELLA?

If they can't match our inventory or aging cycles or guarantees, then they don't have a steak to stand on to justify a $3.00 potatoe; and it throws into complete confusion why 20¢ worth of greens should cost the customer $2.00 to $3.50 extra.

Wouldn't you like to hear from Palm or Christ Cella? It may take awhile. In the meantime—why not have a great steak at Sparks while you wait?

We are also going to take the legend out of lobster. **COMING SOON, LOBSTER TOO with QUALITY AND SANITY.**

WHAT IS THE NEW SPARKS LIKE?

We haven't changed, we've grown bigger. It's just as pretty with more and larger tables, so now we can take your reservations. Call us and tell us your coming. You'll find the same staff with a few old timers who have come back for the big event.

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With your remarkable, new Espresso-Electro you can enjoy the rich, deep elixir of coffee at home. Makes up to 8 demi-tasse cups. No fuss, no muss. You get perfect results every time because the machine uses the traditional, authentic pressure method for brewing. Not even the finest restaurants can make it better. What a treat for friends when you serve espresso—the happy ending to pleasurable dining in your home. And imagine what a welcome and unusual gift Espresso-Electro would make!

All Electric, All Easy! No more fumbling with espresso pots on a hot gas stove. Espresso-Electro takes the mystery and trouble out of making espresso. Just put espresso grind into the coffee container, insert it into the machine, add water, press button and presto! In minutes you have delicious, fragrant espresso, made exactly as it's made on the Continent!

Handsome Contemporary Design! This superbly crafted, sturdily constructed appliance will give you years of service. Created by SEB, one of Europe's leading manufacturers of home appliances, Espresso-Electro is factory pre-tested to assure top quality. Its electrical elements are specifically designed for American circuits. Beautiful royal blue body with gleaming stainless steel accents. Compact, only 12 inches high. You'll be proud to own it and use it!

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the lawmakers up in Albany.

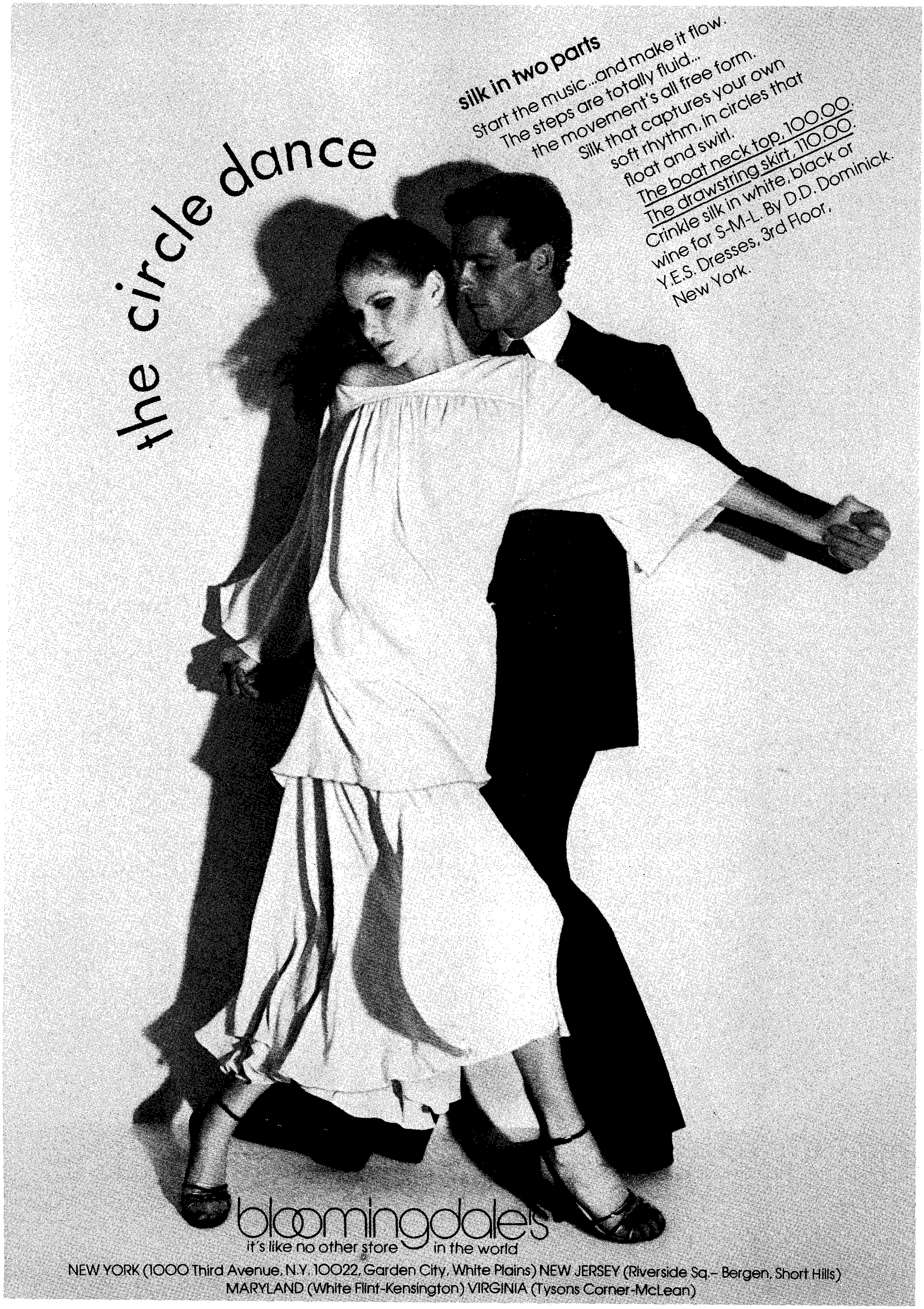
But the state's bounty to horse breeders does not end here. Another rider in the bill redefines "agricultural and horticultural" in the real property tax law to "include the activity of raising and breeding horses." This means that improvements on horse-breeding property are tax-exempt for five years. And the law, as written, includes not only thoroughbreds, but trotters, show horses, draft animals . . . and even candidates for the glue factory!

Who's to blame for this debacle? One devil theory blames William Welch, executive administrator of the Thoroughbred Breeding and Development Fund. No sooner was the law on the books than he was placing ads in the trade journals: "Horsemen, get a bite of the big apple. . . . We've got over $1,000,000 to award to the right people. It's time you got your teeth into it." Welch's father is Mark Welch, the former counsel to Senate Majority Leader Warren Anderson and his predecessor, Earl W. Brydges—a little bit of Albany incest that could explain why the GOP legislative leadership lined up behind the bill.

But Governor Carey's office is claiming full credit. "The breeding industry is very important in the state," explains press secretary James Vlasto. "It's growing by leaps and bounds and it has tremendous possibilities. We want to attract new breeders to the state. It's helping a growing industry in the state and a very vital one." Don't bet on it.

Tammany Fall

Almost unnoticed in the heat of the mayoral primary, a landmark institution in New York City politics disappeared over the summer. The Tamawa Club, which provided Carmine DeSapio with a springboard to leap from Greenwich Village to a position of power in the city, state, and national Democratic parties, quietly folded its tent after 40 years. DeSapio founded Tamawa in 1937 during his first (and unsuccessful) bid for the Democratic district leadership. He finally won the post in 1943 and held it until he was defeated by the reform movement in 1961—which automatically toppled him from his county leadership. He made two unsuccessful comeback attempts. After his conviction in the Marcus bribery scandal in 1969, DeSapio was not active in the club and, as the judges he'd appointed retired or died, Tamawa's font of patronage dried up. And so it faded from the political picture. The clubhouse, at 88 Seventh Avenue South, now stands vacant. ■



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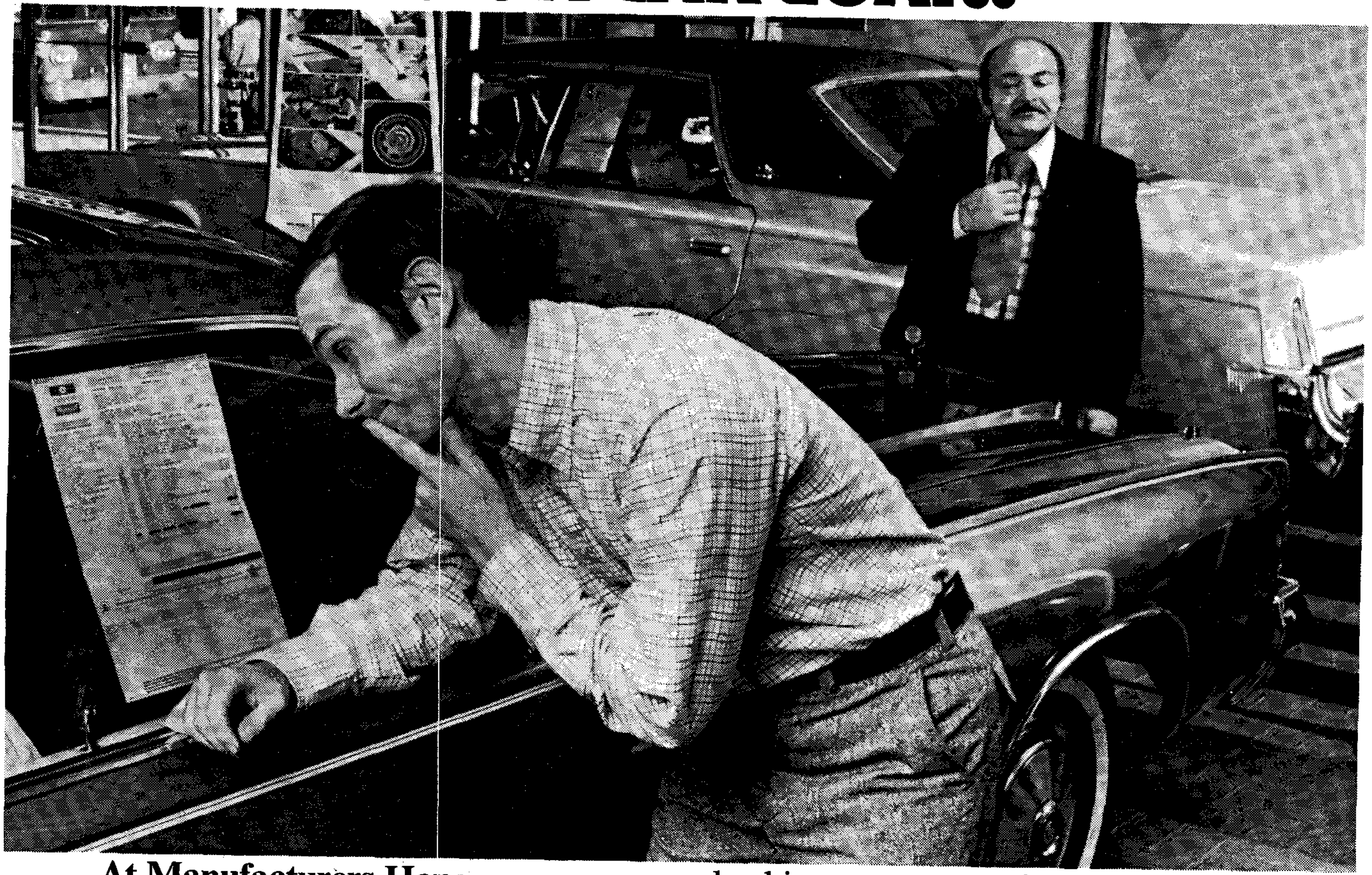

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MOVIES AROUND TOWN

EDITED BY RUTH GILBERT

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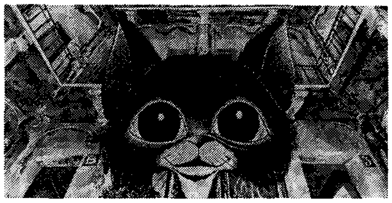
SHORT-HAIRED DOMESTIC



Allegro Non Troppo, a new animated feature from Italy, conceived and directed by Bruno Bozzetto, presents six sequences to the music of Debussy, Dvorak, Ravel, Sibelius, Vivaldi, and Stravinsky. Bozzetto weaves a poignant story with this sentimental cat and Sibelius's *Valse Triste.* Little Carnegie.

THE MOVIES

Avanti!–Billy Wilder's film about a stuffy American millionaire (Jack Lemmon) who goes to Italy to bury his father and inherits some joie de vivre. 9/13, Carnegie Hall Cinema. (Reviewed 12/28/72)

Bedazzled–British comedy team Peter Cooke and Dudley Moore get sadly mixed up with the devil in this Stanley Donen film. 9/18,19, Bleecker St Cinema.

Badlands–Terence Malick's stylized interpretation of a true story about a young couple whose aimlessness turns to ruthlessness. With Martin Sheen and Sissy Spacek. 9/20, Carnegie Hall Cinema.

The Bad News Bears in Breaking Training–William Devane and a whole crowd of new kids play in the second installment of the little league series. Directed by Michael Pressman. Thru 9/13, Loews Triplex. (Reviewed 9/12/77)

Black and White in Color–This first feature film by Jean-Jacques Annaud is set in the French and German colonies during World War I, and traces the development of one brave, intelligent, and honorable person into the most efficient, deadly military martinet. Paris. (Reviewed 5/16/77)

A Bridge Too Far–Richard Attenborough's film is about an attack on the Dutch Rhine bridges in W W II. With an all-star cast. Thru 9/13, Greenwich. (Reviewed 6/27/77)

Brother Sun and Sister Moon–Franco Zeffirelli's biography of St. Francis employs young unknown actors and a physical romanticism to tell its story. Alec Guiness has a papal cameo. 9/18,19, Cinema Village. (Reviewed 4/9/73)

Chac–Directed by Chilean filmmaker Rolando Klein, this Mayan tale of ritual and magical power depicts the struggle for power between the chief of a village, who favors the "magic" of modern science, and a mysterious diviner summoned from his hermitage by the village elders in the hope that his knowledge can influence Chac, the rain god, to create a torrential rainfall. Fine Arts; New Yorker.

Children of Paradise–Directed by Marcel Carne, screenplay by Jacques Prevert, and performances by Arlett, Jean-Louis Barrault, and Marie Casares in the leads, and Marcel Herrand as a murderer, Louis Salon as a contemptuous aristocrat, and Pierre Brasseur as a flamboyant classical actor. Cinema Studio.

Cria!–Carlos Saura's film in which he is concerned with apprehending the continuity between the past and the present, and if possible, finding a resolution for the civil war. Geraldine Chaplin plays the mother of the child (Ana Torrent) from whose viewpoint the story is told. Thru 9/14, Embassy 72nd; thru 9/13, Art. (Reviewed 6/20/77)

Death in Venice–Luchino Visconti's account of a man (perhaps Gustav Mahler) and his last day in a decadent Venice, inspired by Thomas Mann's novella. With Dirk Bogarde and Marissa Berensen. 9/17, Carnegie Hall Cinema; 9/16,17, Bleecker St Cinema.

The Deep–Based on Peter Benchley's follow-up to Jaws, this film advances the cause of underwater cinematography prodigiously. With Nick Nolte, Robert Shaw, and Jacqueline Bisset. Victoria; from 9/14, 72nd St E; Olympia. (Reviewed 7/4/77)

Dr. Strangelove–Stanley Kubrick's black satire on the A-bomb and the Pentagon, with Peter Sellers doing turns around George C. Scott and other government loonies. 9/16, Carnegie Hall Cinema.

8½–A surrealsit trip through Federico Fellini's mind, with Marcello Mastroianni, Claudia Cardinale, and Anouk Aimee. 9/21,22, Cinema Village.

The First Nudie Musical–Cindy Williams and Stephan Nathan co-star in a story about a young producer who has decided to make a quickie porno flicker in order to save his ailing studio. 68th St Playhouse; from 9/14, Loews Triplex.

The Front Page–Walter Matthau and Jack Lemmon star in Billy Wilder's screen rendition of Ben Hecht and Charles MacArthur's classic play about any-thing-for-a-story newspapermen. 9/13, Carnegie Hall Cinema.

Fun with Dick and Jane–Theme concerns a couple, living beyond their means, who turn to a life of genteel crime. With Jane Fonda and George Segal. 9/14-20, Olympia. (Reviewed 2/28/77)

La Grande Bourgeoise–Directed by Mauro Bolognini, and starring Catherine Deneuve, Fernando Rey, and Giancarlo Giannini, film is based on a scandal that lit Bologna at the turn of the century which dealt with the destruction of the Socialists by the Christian Conservatives. Beekman. (Reviewed 8/15/77)

Harry and Tonto–Harry (Art Carney) decides to enjoy life while there's still time. He and his cat, Tonto, embark on a cross-country odyssey. Directed by Paul Mazursky. 9/22, Carnegie Hall Cinema.

In Cold Blood–Semi-documentary handling of Truman Capote's book about the methods and motives of two young killers played by Robert Blake and Scott Wilson. Richard Brooks directed. 9/20, Carnegie Hall Cinema.

I Never Promised You a Rose Garden–Story of a young girl's journey back from the depths of madness to reality. With Bibi Andersson, Kathleen Quinlan, Sylvia Sidney, Martine Bartlett, Signe Hasso, Susan Tyrrell, and Diane Varsi. Directed by Anthony Page. Cinema I. (Reviewed 8/1/77)

In the Realm of the Senses–Oshima's "art film" about sexual obsession. Plaza. (Reviewed 8/8/77)

Jabberwocky–A film by and with some of the Monty Python crew. RKO 86th St II. (Reviewed 5/2/77)

Juliet of the Spirits–In his first color film Federico Fellini takes his wife, Giulietta Masina of the title, through a libidinous liberation of the senses. 9/15 Carnegie Hall Cinema.

The Kentucky Fried Movie–A film directed by John Landis that spoofs 50's TV shows, disaster movies, sexploitation flicks, commercials and martial arts films. Eastside; UA East.

The Last Remake of Beau Geste–Marty Feldman's film is very much a graduation piece from the Mel Brooks school of farce. In this version we have Feldman and Michael York as identical twins, orphans whom Trevor Howard, lord of Geste Manor, adopts and names Beau and Digby. Thru 9/29, Sutton. (Reviewed 8/8/77)

Let the Good Times Roll–50's music captured by combining newsreels and interviews, with classic concerts by Chuck Berry, Fats Domino, Chubby Checker, and others. 9/23, 24, Bleecker St Cinema.

M–Fritz Lang's pathological crime thriller has Peter Lorre giving a flawless performance as a child murderer (1930). 9/14, Carnegie Hall Cinema.

MacArthur–Gregory Peck plays the controversial figure in Joseph Sargent's film, with Marj Dusay as his wife, Ward Costello as General Marshall, Ed Flanders as President Truman, and Dan O'Herlihy as President Roosevelt. From 9/16, Guild. (Reviewed 7/11/77)

Mahler–Gustav Mahler gets the Ken Russell treatment in this film biography of the turn-of-the-century Viennese composer. Mahler's music is played by the Amsterdam Concert Orchestra. 9/17, Carnegie Hall Cinema. (Reviewed 5/10/76)

Monty Python and the Holy Grail–Arthurian romance reduced to fractured middling-English. RKO 86th II.

The Mouse That Roared–Jack Arnold directs Peter Sellers in a trio of roles in this satire about a Duchy that declares war on the United States. With Jean Seaberg. 9/16, Carnegie Hall Cinema.

New York, N.Y.–Robert DeNiro and Liza Minnelli in a film directed by Martin Scorsese with origional songs by Kander and Ebb. Playboy; thru 9/13, Olympia; thru 9/13, 72nd St E.; thru 9/13, Gramercy. (Reviewed 7/11/77)

Next Stop Greenwich Village–Paul Mazursky looks at Village life in the fifties, with its coffeehouses, aspiring actors, and Freudian awareness. With Lenny Baker, Ellen Greene, and Shelley Winters. 9/22, Carnegie Hall Cinema. (Reviewed 2/9/76)

Norman. . .Is That You?–Redd Foxx stars as a father who receives a rude awakening in a comedy film directed by George Schlatter. With him are Pearl Bailey, Dennis Dugan, Michael Warren, Tamara Dobson, Vernee Watson, Jayne Meadows and Wayland Flowers. Thru 9/13, Olympia.

One on One–Robby Benson wrote and stars in this film about a basketball player who learns about life, love, and foul shots. Annette O'Toole plays his girl. Lamont Johnson directs. Thirty-Forth St E.; Loews State II; thru 9/13, Quad and Loews Triplex. (Reviewed 9/12/77)

The Other Side of Midnight–The story is of unleashed passions—of a French girl turned model-movie star with a little whoring in between, and the dashing and debonair American flying ace who knocks her up and leaves her, against a turbulent background of the German occupation and postwar prosperity. Coronet; National. (Reviewed 6/27/77)

Outrageous!–A Canadian film written and directed by Richard Benner. It is the story of a homosexual hairdresser and a young girl escapee from a mental institution and of their life together. With Craig Russell and Hollis McLaren. Cinema II. (Reviewed 8/15/77)

Pardon Mon Affaire–French comedy with serious overtones about friendship and marriage, trust and its abuses, intrigues and their tragicomic consequences. Baronet. (Reviewed 7/4/77)

The Producers–Zero Mostel and Gene Wilder co-star in Mel Brooks's directorial debut—a satire on Broadway blundering. 9/16,17, Cinema Village.

The River and Death–Luis Bunuel's 1955 variation on the American western—about a village vendetta between two Mexican families. Thru 9/14, Renoir.

Rock Around the Clock–An all-star cast in this first (1956) rock 'n' roll film, important for its documenting a phase of American pop culture. 9/23, 24, Bleecker St Cinema.

Safety Last–Harold Lloyd is most often remembered for this 1923 silent film, in which he dangles, without the aid of trick photography, from a 12-story building. 9/13, Bleecker St Cinema.

Salvatore Giuliano–Francesco Rosi's story of an outlaw in the hills of postwar Sicily. 9/14,15, Bleecker St Cinema.

The Sensual Man–Directed by Marco Vicario and filmed in Catania, Sicily, and in Rome, story is of a young man (Giancarlo Giannini) who indulges himself in the pastimes of sensual pleasure. He decides to go to Rome in order to mature and take on the responsibilities of a gentleman. Rossana Podesta has the romantic female lead. Thru 9/14, Little Carnegie. (Reviewed 8/29/77)

Sisters of the Gion–Set in the red-light district of Kyoto, Kenji Mizoguchi's early work (1936) reveals the conflicts between two sisters—one a traditionally trained geisha, the other a girl who persues her profession in a more progressive manner. 9/21, Carnegie Hall Cinema.

Smokey and the Bandit–Hall Needham's new film about a trucker-hero who sets out for Texas to pick up 400 cases of beer and return within 28 hours to Atlanta. With Burt Reynolds, Jackie Gleason, Sally Field, and Jerry Reed. Waverly; thru 9/13, Loews Triplex.

Star Wars–Life in the future with robots, intergalactical wars, romance, plenty of special effects, and Carrie Fisher as a princess. Loews Astor Plaza; Loews Orpheum; Murray Hill. (Reviewed 6/20/77)

The Spy Who Loved Me–Roger Moore stars in this latest James Bond film, which is the first that is not based on an Ian Fleming novel and tells of every kind of sport, from sex with a gorgeous Soviet spy (Barbara Bach) to blowing up a couple of atomic submarines set to blow up New York and Moscow. Loews State I; Loews Cine; Columbia I & II; from 9/14, Greenwich; Loews Triplex. (Reviewed 8/11/77)

Steppenwolf–Max Von Sydow is Herman Hesse's philosophical hero, rescued from schizophrenia, he thinks, by a series of bizzarre experiences with Dominique Sanda. 9/20, Cinema Village.

Stroszek–Werner Herzog's film about a simple gentle man who is released from prison and returned to a world which he confronts with bewilderment. He and two other misfits arrive in the United States and before long, the mechanics of American capitalism catch up with them. Quad. (Reviewed 9/5/77)

Suspiria–Directed by Dario Argento, the film uses satanism and witchcraft to explore the transgressions of the soul and body. With Jessica Harper and Stefania Casini. Trans-Lux East; Criterion; from 9/14, Loews Triplex. (Reviewed 9/12/77)

The Taming of the Shrew–Under Franco Zeffirelli's direction, Elizabeth Taylor and Richard Burton play Kate and Petruchio in a lush production of Shakespeare's comic romp. 9/18, Carnegie Hall Cinema.

Three Women–This is Robert Altman's third dream film, and, like *Images* and *Brewster McCloud,* alternates between reality and fantasy. A girl and a young woman keep exchanging personalities, and finally absorb a third, even more nebulous older woman, into a peculiar menage. With Shelley Duvall and Sissy Spacek; cinematography by Chuck Rosher, paintings and music by Bodhi Wind and Gerald Busby, respectively. From 9/14, Gramercy. (Reviewed 4/25/77)

Under Milkwood–Richard Burton, Elizabeth Taylor, and Peter O'Toole star in Andrew Sinclair's lavish adaptation of Dylan Thomas's dramatic reminiscences of life in a Welsh seaport. 9/18, Carnegie Hall Cinema.

Tristana–Catherine Deneuve is seduced by her guardian (Fernando Rey), but the one she loves is Franco Nero. A black comedy directed by Luis Bunuel. 9/16,17, Bleecker St Cinema.

The Twelve Chairs–Mel Brooks satirizes czarist Russia in this story of a hunt for twelve chairs, one of which is stuffed with the family jewels. With Ron Moody, Frank Langella, and Dom DeLuise. 9/16,17, Cinema Village.

Women of the Night–Kenji Mizoguchi's portrait of women involved in prostitution and the underworld in post-war Japan. 9/21, Carnegie Hall Cinema.

You Light Up My Life–Written, produced, and directed by Joseph Brooks, and starring Didi Conn, Joe Silver, Michael Zaslow, Stephen Nathan, and Melanie Mayron, film is a contemporary story, set against the world of pop music and television commercials. Thru 9/14, Guild.

THE MOVIE HOUSES

Schedules change constantly; phone ahead and avoid rage and disappointment.

Art, 36 E 8th (GR 3-7014). Thru 9/13, *Cria!* From 9/14, to be announced.

Baronet, 3rd Ave at 59th (355-1663). *Pardon Mon Affaire.*

Beekman, 2nd Ave nr 65th (RE 7-2622). *La Grande Bourgeoise.*

Bleecker St Cinema, 144 Bleecker at LaGuardia Pl (674-2560). 9/13, *Safety Last* (Harold Lloyd); Buster Keaton shorts. 9/14, 15, *Zorba the Greek; Salvatore Giuliano.* 9/16, 17, *Tristana; Death in Venice.* 9/18, 19, *And Now for Something Completely Different; Bedazzled.* 9/20, *Feet First; The Three Ages.* 9/21, 22, *Lawrence of Arabia.* 9/23, 24, *Rock Around the Clock; Let the Good Times Roll.*

Carnegie Hall Cinema, 7th Ave betw 56th & 57th (757-2131). 9/13, *Avanti!; The Front Page.* 9/14, *Siegfried; M.* 9/15, *Juliet of the Spirits; The White Sheik.* 9/16, *Dr. Strangelove; The Mouse That Roared.* 9/17, *Death in Venice; Mahler.* 9/18, *Under Milkwood; The Taming of the Shrew.* 9/19, *The Assassination of Trotsky; Accident.* 9/20, *Badlands; In Cold Blood.* 9/21, *Sisters of the Gion; Women of the Night.* 9/22, *Harry and Tonto; Next Stop Greenwich Village.*

Cinema I, 3rd Ave nr 60th (PL 3-6022). *I Never Promised You a Rose Garden.*

Cinema II, 3rd Ave nr 60th (PL 3-6022). *Outrageous.*

Cinema III, 59th at the Plaza Hotel (752-5959). *A Woman's Decision.*

Cinema Studio, Bdway & 66th (877-4040). *Children of Paradise.*

Cinema Village, 22 E 12th (924-3363). 9/13, *Savages; Shakespeare Wallah.* 9/14, 15, *Tropic of Cancer; Coming Apart.* 9/16, 17, *The Producers; The Twelve Chairs.* 9/18, 19, *Romeo and Juliet; Brother Sun and Sister Moon.* 9/20, *Steppenwolf; Siddhartha.* 9/21, 22, *Fellini's Casanova; 8½.*

Columbia I, 2nd Ave at 64th (832-1670). *The Spy Who Loved Me.*

Columbia II, 2nd Ave at 64th (832-1670). *The Spy Who Loved Me.*

Coronet, 3rd Ave nr 59th (EL 5-1663). *The Other Side of Midnight.*

Criterion, Bdway at 45th (JU2-1796). *Suspiria.*

D.W. Griffith, 59th St E of 2nd Ave (759-4630). *Fantastic Animation Festival.*

Eastside, 3rd Ave at 55th (755-3020). *Kentucky Fried Movie.*

8th St Cinema, 52 W 8th (674-6515). Thru 9/13, *Fantastic Animation Festival.* From 9/14, to be announced.

86th St E, 3rd Ave at 86th (249-1144). *The Bad News Bears in Breaking Training.*

Embassy 46th, 46th at Bdway (757-2490). *Sinbad and the Eye of the Tiger.*

Embassy 72nd, at Bdway (SC 4-6745). Thru 9/14, *Cria!*

E 59th St, betw 2nd & 3rd (688-1717). *The Savage Is Loose.*

Fine Arts, 58th nr Lexington (PL 5-6030). *Chac.*

Forum, Bdway & 47th (757-8320). *The Bad News Bears in Breaking Training.*

Gramercy, 23rd St nr Lexington (GR 5-1660). Thru 9/13, *New York, N.Y.* From 9/14, *Three Women.*

Greenwich, 12th at Greenwich (WA 9-3350). Thru 9/13, *A Bridge Too Far.* From 9/14, *The Spy Who Loved Me.*

Guild, 33 W 50th (PL7-2406). Thru 9/15, *You Light Up My Life.* From 9/16, *MacArthur.*

Little Carnegie, 57th St nr 7th (246-5123). Thru 9/14, *The Sensual Man.* From 9/15, *Allegro Non Troppo.*

Loews Astor Plaza, Bdway at 44th (869-8340). *Star Wars.*

Loews Ciné, 3rd nr 86th (427-1332). *The Spy Who Loved Me.*

Loews Orpheum, 86th, 3rd (AT 9-4607). *Star Wars.*

Loews State I & II, Bdway at 45th (582-5070). I. *The Spy Who Loved Me.* II. *One on One.*

Loews Tower East, 3rd Ave nr 71st (TR 9-1313). *You Light Up My Life.*

Loews Triplex, Bdway at 83rd (877-3190). I. Thru 9/13, *The Bad News Bears in Breaking Training.* From 9/14, *The Spy Who Loved Me.* II. Thru 9/13, *Smokey and the Bandit.* From 9/14, *Suspira.* III. Thru 9/13, *One on One.* From 9/14, *The First Nudie Musical.*

Margaret Mead Film Festival, American Museum of Natural History, Central Park West at 79th (873-1300). 9/17, 11:45 a.m., *Four Families* (Auditorium); 2 p.m., *The Return of an Adventurer* (Audubon Gallery); 3 p.m., *Four Women Artists* (Hall of Eastern Woodlands and Plains Indians); 3:15, *Trobriand Cricket* (Asiatic Mammals Hall); 3:45, *On the Spring Ice* (Mexican Hall). 9/18, 11 a.m. *Hitlerjunge Quex* (Auditorium); 11:30 a.m., *The Ax Fight* (Audubon Gallery); noon, *'Oss 'Oss Wee 'Oss* (Hall of Eastern Woodlands and Plains Indians); 2 p.m. *The Pedestrian* (Auditorium).

Murray Hill, 34th St nr 3rd Ave (685-7652). *Star Wars.*

Museum of Modern Art, 11 W 53rd (956-7070). 9/13, noon, *The Love Goddesses,* 2:30, *Revolt of the Fishermen;* 6 p.m. *The Black Cat* and *Murders in the Rue Morgue.* 9/15, 2:30, *Back Street* (1961, Susan Hayward); 6 p.m. *Back Street* (1932, Margaret Sullivan); 8:30, *Back Street* (1932, Irene Dunne). 9/16, 2:30, *Back Street* (1932); 6 p.m. *Revolt of the Fisherman;* 8 p.m. *Wings.* 9/17, noon, *The Phantom of the Opera* (1925, Lon Chaney); 2:30, *The Phantom of the Opera* (1943, Nelson Eddy, Claude Rains); 5 p.m. *The Climax;* 7 p.m. *In the Heat of the Night.* 9/18, noon, *The Mummy;* 2:30, *Hired Wife;* 5 p.m. Short French film classics and *A Nous la Liberte;* 7:30, *All Quiet on the Western Front.* 9/19, noon, *Kudzu, Powers of Ten, Ski the Outer Limits;* 2:30, *Argentine Nights* (1940, Ritz Brothers, Andrew Sisters); 6 p.m. Lectures by William K. Everson, and episodes from *The Pirate Treasure* and *The Vanishing Shadow.* 9/20, noon, *Kudzu, Powers of Ten, Ski the Outer Limits;* 2:30, *China Express;* 6 p.m. *Three Kids and a Queen;* 8 p.m. *Casablanca.* 9/22, 2:30, *Diamond Jim;* 6 p.m. *The Rage of Paris;* 8:30, *The Phantom Bullet.* 9/23, 2:30, *Merry-Go-Round of 1938;* 6 p.m. *China Express* and *Arsenal.* 9/24, noon, *Destry;* 2:30, *Destry Rides Again* (Marlene Dietrich, James Stewart); 5 p.m. *Destry Rides Again* (Tom Mix, ZaSu Pitts).

National, Bdway at 43rd (869-0950). *The Other Side of Midnight.*

New Yorker, Bdway nr 88th (TR 4-9189). *Chac.*

Olympia, Bdway at 107th (865-8128). Thru 9/13, *New York, N.Y.; Norman. . .Is That You?* 9/14-20, *The Deep; Fun With Dick and Jane.*

Paramount, 2 Gulf & Western Plaza (247-5070). Thru 9/29, *Fantastic Animation Festival.* From 9/30, *Short Eyes.*

Paris, 4 W 58th (MU 8-2013). *Black and White in Color.*

Playboy, 57th W of 6th Ave (JU 6-4448). Thru 9/13, *New York, N.Y.* From 9/14, to be announced.

Plaza, 58th St, E of Madison (EL 5-3320). *In the Realm of the Senses.*

Quad, four cinemas at 34 W 13th (255-8800). *(Last-minute switches especially frequent here; phone ahead.)* I. *Dynasty in 3D.* II. *Stroszek.* III. Thru 9/13, *One on One.* 9/14-20, *By the Blood of Others.* IV. *Kentucky Fried Movie.*

Regency, Bdway at 67th (724-3700). 9/13-17, *Singing in the Rain; An American in Paris.* 9/18-20, *Mildred Pierce; The Old Maid.*

Renoir, 100 Seventh Ave So (873-8702). Thru 9/14, *The River and Death.* 9/15-17, *Rehearsal for a Crime.* 9/18-21, *Adventures of Robinson Crusoe.*

RKO Cinerama I & II, Bdway at 47th (975-8366). I. Thru 9/13, *Final Chapter: Walking Tall; The Town That Dreaded Sundown.* From 9/14, to be announced. II. *The Grateful Dead.*

RKO 86th St I & II, at Lexington (AT 9-8900). I. Thru 9/13, *Herbie Goes to Monte Carlo; The Rescuers.* From 9/14, *Suspiria.* II. Thru 9/13, *Final Chapter: Walking Tall.* From 9/14, *By the Blood of Others.*

St. Marks Cinema, 2nd Ave at 8th (533-9292). Thru 9/13, *New York, N.Y.; The Gang That Couldn't Shoot Straight.* From 9/14, to be announced.

72nd St East, nr 1st Ave (BU 8-9304). Thru 9/13, *New York, N.Y.* From 9/14, *The Deep.*

68th St Playhouse, at 3rd Avenue (RE 4-0302). *The First Nudie Musical.*

Sutton, 57th nr 3rd Ave (PL 9-1411). Thru 9/29, *The Last Remake of Beau Geste.* From 9/30, *Short Eyes.*

Thalia, 250 W 95th (222-3370).

Theatre St. Marks, 80 St Marks Pl (254-7400). 9/13, *Our Town; Penny Serenade.* 9/14, 15, *Imitation of Life; Madame X.* 9/16, 17, *Bulldog Drummond in Africa; Bulldog Drummond's Secret Police.* 9/18, 19, *Three Smart Girls; It Started with Eve.* 9/20, *The Wild Party; Dangerous Curves.* 9/21, 22, *Ladies of Leisure; Miracle Woman.* 9/23, 24, *Second Chorus; Blue Skies.*

34th St East, nr 2nd Ave (683-0255). *One on One.*

Trans-Lux East, 3rd at 58th (PL 9-2262). *Suspiria.*

Trans-Lux 85th, at Madison (BU 8-3180). *New York, N.Y.*

UA East, 1st Ave at 85th (249-5100). To be announced.

Victoria, Bdway & 46th (354-5636). *The Deep.*

Waverly, 6th Ave at 3rd (WA 9-8037). *Smokey and the Bandit.*

Whitney Museum of American Art, 945 Madison at 75th (794-0600). 9/17-25, *Revolve* (Nancy Holt).

IN AND AROUND TOWN

EDITED BY RUTH GILBERT

A CRITICAL GUIDE TO ENTERTAINMENT IN THE NEW YORK AREA

Theater

ON BROADWAY

Tuesday, September 13

Hair–The first revival of Tom O'Horgan's production of the Gerome Ragni-James Rado 1968 tribal love-rock musical. Tuesday thru Saturday at 8; Wed and Sat at 2; Sun at 3. Previewing now prior to a 9/28 opening. Biltmore Theater, 261 W 47th (JU 2-5340).

Tartuffe–John Wood, Tammy Grimes, and Patricia Elliott in Moliere's comedy, directed by Stephen Porter. Also in the cast are Mildred Dunnock, Stefan Gierasch, and others. Previewing now prior to a 9/25 opening (will play thru 11/20). Circle in the Square, 1633 Broadway (581-0720).

Thursday, September 15

Man of La Mancha–Richard Kiley stars in a revival of the Dale Wasserman/Mitch Leigh/Joe Darion musical, with Emily Yancy, Robert Wright, Tony Martinez, and Taylor Reed. (Will play thru 12/3). Palace, 1564 Bdway (Pl 7-2626).

Friday, September 16

Miss Margarida's Way–Estelle Parsons has moved from off-Broadway to play her solo role as a demented schoolteacher. The audience is her classroom. Ambassador, 219 W 49th (CO 5-1855).

CURRENT

Annie–Andrea McArdle as Harold Gray's spunky little orphan, Reid Shelton as Daddy Warbucks, plus moppets, dogs, a Christmas tree and some Charles Strouse songs. Thomas Meehan's book is set in New York, and Annie doesn't get to wear her fright wig until the final scene. Tues thru Sat at 8; Mats Sat at 2; Sun at 3. Alvin, 250 W 52nd (PL 7-8646). (Reviewed 5/9/77)

Bubbling Brown Sugar–A tribute to Harlem's most toe-tappin' days, with some great old songs, plus a few new ones by Danny Holgate. Loften Mitchell's book takes some modern kids on a journey through the past. Tues thru Sat at 8; Wed & Sat mat at 2; Sun at 2:30. ANTA, 245 W 52nd (246-6270). (Reviewed 3/22/76)

A Chorus Line–Half realism, half romance, James Kirkwood and Nick Dante's book concerns the tribulations of breaking into musicals in New York. Marvin Hamlisch did the music, and even your brother-in-law probably can't get you a ticket. Mon thru Sat at 8; mat. Wed & Sat at 2. Shubert, 225 W44 (246-5990). (Reviewed 11/3/75)

Equus–Horseplay by Peter Schaffer. Leonard Nimoy plays a psychiatrist coping with a troubled stableboy (Ralph Seymour) who has run beserk and blinded six prize animals; John Dexter's direction underscores the play's mythic significance. Helen Hayes, 210 W 46th (Cl 6-6380). (Reviewed 3/15/76)

For Colored Girls Who Have Considered Suicide/When the Rainbow is Enuf–Interlinked laments and narrations about being women, black, and sorrowful in New York, derived from poems of Ntozake Shange and directed by Oz Scott. Tues thru Sat at 8; mat Wed & Sat at 2, Sun at 3. Booth, 45th St (246-5969). (Reviewed 6/14/76)

Gemini–Life in a South Philadelphia ghetto, concerned with sexual ambivalence and lots of eating. Albert Innaurato's play is directed by Peter Mark Schifter. Mon thru Sat at 8; Mat Wed & Sat at 2. Little Theater, 240 W 44th (221-6425). (Reviewed 12/27/76)

Grease–Broadway's senior musical, centered around highschool kids during the Eisenhower years. Tom Moore directed, with choreography by Patricia Burch. Tues thru Sat at 8 p.m. Wed. & Sat at 2 p.m., Sun at 3 p.m. Royale, 242 W 45th (245-5760). (Reviewed 6/27/77)

I Love My Wife–Wife-swapping in Trenton, done as a series of quick skits, with a Cy Coleman score and direction by Gene Saks that even brings the orchestra onstage to mess around in the action. Mon thru Sat at 8. Mats Sat & Wed at 2. Ethel Barrymore, 243 W 47th (246-0390). (Reviewed 5/2/77)

The King and I–The Rodgers-Hammerstein classic of 1951, revived with Yul Brynner repeating his stint as the King, Constance Towers as the "I" and a gaggle of oriental-looking moppets. Tues thru Sat at 8; Mats Sat & Wed at 2; Sun at 3. Uris, 51st betw 7th & 8th (586-6510). (Reviewed 5/16/77)

The Magic Show–A musical with book by Bob Randall; music and lyrics by Stephen Schwartz, directed and choreographed by Grover Dale. Joseph Abaldo is starred as a Magician. Tues thru Sat at 7:30; mat Sat at 2 p.m. On Sun 2 & 5 p.m. Cort, 138 W 48th (489-6392).

Oh! Calcutta!–Revival of the musical devised by Kenneth Tynan. Sketches by Jules Feiffer, Leonard Melfi, John Lennon, David Newman, Robert Benton, Dan Greenburg, Sam Shepard. Mon thru Fri at 8; Sat at 7 & 9:30; Mat Wed at 2 p.m. Wed at 2 & 8. Edison, 240 W 47th (757-7164).

Otherwise Engaged–Simon Gray's London hit about non-communication in an electronic world, directed by Harold Pinter, and with Dick Cavett as the man who only wants to be left alone to listen to his hi-fi. Mon thru Sat at 8; Mats Wed & Sat at 2. Plymouth, 236 W 45th (246-9156). (Reviewed 2/14/77)

Same Time, Next Year–Bernard Slade's two-character comedy about a pair of extramarital lovers who've been going at it for 25 years. Tues thru Sat at 8; Wed & Sat at 2; Sun at 3. Brooks Atkinson, 256 W 47th (245-3430). (Reviewed 5/31/75)

The Shadow Box–Michael Cristofer's Pulitzer–Prize-winning drama is set in a hospital for terminal ill patients, and deals with the realities and delusions of hope. Gordon Davidson directs. Morosco, 217 W 45th (246-6230). (Reviewed 4/18/77)

Side by Side by Sondheim–A generous sampling of songs for which Stephen Sondheim wrote words, music, or both, done by a cast of thousands consisting of three singers, two pianists, and a gracious host. Nancy Dussault joins the cast on 9/19. Mon thru Sat at 8; Mats Wed & Sat at 2. Music Box, 239 W 45th (246-4636). (Reviewed 5/22/77)

Sly Fox–Ben Jonson's *Volpone* updated to 19th-century San Francisco, with new gags stuck onto the original Jacobean plot-structure. Robert Preston, minus 76 trombones, plays the arch conniver. Tues thru Sat at 8; mat, Wed & Sat at 2; Sun at 3. Broadhurst, 235 W 44th (Cl 6-6699). (Reviewed 12/27/76)

The Wiz–Oz in blackface, Munchkins, Cowardly Lion, and all, with jivey dances choreographed by Geoffrey Holder. Tues thru Sat at 7:30; Wed and Sat at 2 p.m.; Sun at 3 p.m. Broadway, 1681 Broadway (Cl7-7992). (Reviewed 6/27/77)

Your Arms Too Short To Box With God–The Book of Matthew's greatest hits, fashioned into a gospel musical by Vinnette Carroll, Micki Grant, and Alex Bradford. Wed thru Sat at 8; mat Wed, Sat & Sun at 2, Sun at 5. Lyceum, 149 W 45th (JU 2-3897). (Reviewed 1/10/77)

OFF and OFF-OFF BROADWAY

CURRENT

All's Well That Ends Well–Shakespeare's romantic comedy is set in this production in the Europe of the 1890's. Thurs thru Sat at 8 p.m. 9/15-10/1. Theater in Chelsea, 346 W 20th (WA 9-2390).

The Beast–Snoo Wilson's fantasy about the life and sex magic of Aleister Crowley, the wickedest man in the world. 9/20-10/8, at 8:30. $2.50. NYT Studio, 130 W 80th (595-6656).

Charles the Second; Or, The Merry Monarch–American comedy of manners by John Howard Payne and Washington Irving. Thurs thru Sun at 8 p.m. 9/15-10/2. $3. Loretto Playhouse, 20 Bleecker St (636-4120).

Children of Adam–Stan Satlin's musical that traces the story of three couples and their love lives. Chelsea Westside Theater, 407 W 43 St (541-8394).

The Club–Eve Merriam's anti-sexist satirical review, with seven ladies in tuxedos kicking around some old male-chauvinist lyrics. Staged by Tommy Tune. Circle in the Square Downtown, 159 Bleecker St (AL 4-6330). (Reviewed 11/1/76)

Counsellor-At-Law–Elmer Rice's play about a lawyer who rediscovers his roots when he runs into adversity. Directed by Will Lieberson. Tues thru Sat at 7:30; Sat at 2 p.m.; Sun at 3. Quaigh Theater, 108 W 43 St (221-9088).

Don Juan in Hell–A staged reading of the George Bernard Shaw comedy on good and evil. 9/16, 17 at 8 p.m. 9/18 at 4 p.m. Free. Fellowship Hall, 80th St & Lex (LE 5-5530).

Double Bill–James Jennings's *Dance of Departure* and *Woman. . .Alive.* 9/14-16, 21-23, 28-30, at 7:30 p.m. Actors Group Theater, 314 W 54th (582-2691).

Double Bill–John Sherry's *The Icing* and *The Admissions Chairman,* directed by Martin Oltarsh. Thurs thru Sun, at 8 p.m. 9/15-10/2. $2.50. Theater for New City, Jane & West Sts (691-2220).

Double Bill–Agatha Christie's *The Patient* and *The Rats,* directed by Karen Hoffman and Robert Cusack. 9/16, 17, 23, 24, 30; 10/1, at 10 p.m. $3. Academy Arts Theater, 330 E 56th (486-1431).

Double Bill–Eugene Ionesco's *The Bald Soprano* and *The Lesson,* directed by Andrew Loucka. Thru 9/25, Thurs thru Sun at 8:30 p.m. $2.50. Little Theater, 5 W 30th (564-0692).

Drama Committee Repertory–Gorky's *Cain and Artyom,* Thurs, Fri, Sat at 10:30, thru 11/26. Shaw's *Don Juan in Hell,* Tues, Wed at 7, thru 9/28. Chekhov's *Ward Six,* Thurs, Fri, Sat at 7:30, thru 11/26. Aristophanes's *Lysistrata,* Sat at 2:30, Sun at 2:30 & 5:30, 9/17-11/20. All shows $3. 17 W 20th St (929-8377).

Fishing–Michael Weller's play, directed by Ronald Hunter, offers a postgraduate glimpse of the 60's generation. 9/14-11/1. Wed thru Sat at 8 p.m. Westbeth Theater Center, 151 Bank St (691-2272).

5 x 3–An evening of one-act plays by Garo Ashjean, Andrew Mack, and Judith McNally. 9/15, 16, 17, 24, at 7:30 p.m. 9/18, 25 at 4:30 p.m. $2.50. 18th St Plyhse, 145 W 18th (JU 2-4240).

Heat–William Hauptman's play, 9/15-17, 22-24, 29, 30, 10/1, at 7:30 p.m. AATC Theater, 330 E 56th (242-3900).

The Emperor Jones–Eugene O'Neill's play, featuring Rodney Hudson as Brutus Jones, directed by Donald Schulte. Thurs thru Sun at 8 p.m. 9/15-10/2. $2.50. Perry St Theater, 31 Perry St (255-7190).

Jean Cocteau Repertory–Philip Massinger's Elizabethan comedy, *A New Way To Pay Old Debts,* 9/16, 17, 23, 24, at 7:30; 9/18, 25, at 3 p.m. Pinter's *The Caretaker,* 9/17, 24, 10/8, 15, 22 at 10:30. Bowerie Lane Theater, 330 Bowery (667-0060).

Kean–Jean-Paul Sartre's play, based loosely on the life of the Shakespearean actor Edmund Kean. Thurs thru Sat at 8 p.m. Sun at 3, 9/15-10/2. $2.50. Meat & Potatoes Theater, 58 W 39th (391-2346).

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Life is a Dream–Calderon's play, directed by Jim Furlong. 9/14-18, 21-25, 28-10/2 (no Fri performances). $2.50. Pretender's Theater, 106 E 14th St (924-3325).

Macbeth–William Shakespeare's play, directed by Steven Brant. 9/14-10/8. Wed thru Sat at 8 p.m. $3. Cithaeron, 55 Mercer St in Soho (966-6183).

The Moment–A work by Virginia Woolf, with Claudia Bruce and Ron Harrington, directed by Lina Mussman. Thurs thru Sat at 7:30, from 9/14. $3. Time & Space, 139 W 22nd (741-1032).

Naked–Luigi Pirandello's play, starring Fran Brill, directed by Gene Feist. Tues thru Sat at 8; Wed, Sat & Sun at 2. Roundabout Stage Two, 307 W 26th (924-7160).

Night Fever–Sebastian Stuart's play about a group of California hitch-hikers. Fri, Sat at 7:30 & 10; Tues thru Thurs & Sun at 8. Thru 10/2. Vandam Theater, 15 Vandam St (675-0498).

FANGS FOR THE MEMORY

Giulia Pagano doesn't know what she's in for, in **The Passion of Dracula,** a totally new version of the Count's adventures. Gothic entertainment is by Bob Hall and David Richmond. Christopher Bernau plays Dracula. Peter Bennett directs. Previews begin 9/14, and the opening is scheduled for 9/28 (at midnight!). Cherrry Lane Theater, 38 Commerse St (YU 9-2020).

Photograph–Gertrude Stein's play, directed by James Lapine. 9/15-18, 21-25, 28-30. Thurs, Fri, at 8; Sat at 7 & 10; Sun at 3 & 7. Open Space Theater, 64 Wooster St (966-3729).

Poker, Ltd.–Tsipi Keller's play, directed by Martin Zurla. Thurs thru Sun at 8 p.m. 9/15, 16, 17, 18, 22, 23, 24, 25, 29, 30, 10/1, 2, at 8 p.m. Title Theater at Westbeth, 155 Bank St (924-7790).

Der Ring Gott Farblonjet–Charles Ludlam's 3½-hour absurdist treatment of Wagner's *Ring,* with drag Rhinemaidens and the like. Sundays at 8. *Stage Blood,* written, directed by, and starring Charles Ludlam. Fridays at 8 & Saturdays at 8 & 10:30 p.m. Tues thru Sat. Truck & Warehouse, 79 E 4th St (228-8558). (Reviewed 5/16/77)

Songs for a Saturday Night–A musical by Rich Samuelson, directed by Charles Baird; with Kenny Morris, Mary Munger, Peter Hattaway. Thurs thru Sun at 8 p.m. Thru 9/25. $3. NYTE Arena, 62 E 4th (477-4120).

Triple Bill–Tennessee Williams's *Talk To Me Like the Rain and Let Me Listen,* and *Moony's Kid Don't Cry;* and Marian Winters's *All Saint's Day,* all dealing with conflicts and complexities of living in modern American cities. 9/16-18, 23-25, at 8 p.m. Sydney Armus Studio, 54 W 22nd (691-7950).

A Twist of Mystery–One-act thrillers by Christie, Fletcher, Glaspell, Milne, Thurber, and Gregory. 9/15-17, 22-24, at 8 p.m. Sat mat at 2 p.m. $3.50. St.Bart's Plyhse, Park Ave & 50th St (PL 1-1616).

Unsung Cole–A musical entertainment of songs by Cole Porter, some receiving their New York premieres, infrequently performed, conceived and directed by Norman L. Berman; with Gene Lindsey, Mary Louise, Maureen Moore, Margery Cohen, John Sloman. Wed thru Sun at 7:30. Late Shows on Fri & Sat at 10:30. Circle Repertory Company, 99 Seventh Ave So. on Sheridan Square (924-7100).

Vanities–Jack Heifner's three-character play traces three Texas girls from highschool cheerleader days through their entry into realistic urban life. Garland Wright directs. Westside Theatre, 407 W. 43rd St. (541-8394). (Reviewed 4/5/76)

New York Ticket Service

For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

Restaurants

A sampling of restaurants *New York's* critics have favorably reviewed. The prices listed are dinner prices. The code: **AE,** American Express; **V,** Visa; **CB,** Carte Blanche; **DC,** Diners Club; **MC,** Master Charge.

The Greats

The Four Seasons–99 E 52nd near Park. Exciting, coldly elegant, rich. In the Bar Room, haunt of the literary set, a new grill menu: impeccable food, served quickly, and it's less expensive than the fare in the Pool Room. Bar Room: Mon thru Sat noon to 2 p.m. Mon-Fri 5 to 9 p.m. Pool Room: Mon-Fri, noon to 2:30 p.m. Mon-Sat 5 to 11:30 p.m. Bar Room entrees $6 to $9. AE V CB DC MC (754-9494).

Hunam–845 Second Ave near 45th. This cacophonous, crowded roost of exquisitely assertive country cooking could become your favorite Chinese restaurant. The kitchen is often brilliant. Daily 11:30 a.m. to 11 p.m.; Fri and Sat to 1 a.m. Entrees $5.25 to $7.95. AE CB DC (MU 7-7471).

Le Cirque–58 E 65th near Park. An unstuffily elegant restaurant that can dazzle. Don't miss the spaghetti primavera, and explore the daily special. Mon thru Sat noon to 3 & 6 to 10:30. Entrees $7.95 to $12.95. AE DC (794-9292).

Nanni–146 E 46th near Lex. Homely little joint, but big-time gastronomes, Italian Division, will prize it. Mon thru Fri noon to 3 p.m.; Mon thru Sat 5:30 p.m. to 10:30 p.m. Entrees $6 to $12. AE BA CB DC MC (697-4161).

Oyster Bar & Restaurant–downstairs, Grand Central Station, Vanderbilt & 42nd. The atmosphere is cold and noisy, but the fish is almost always impeccably cooked, and there's a dazzling gathering of shellfish you can buy by the piece. Mon thru Fri 11:30 a.m. to 9:30 p.m. (last seating). Entrees $4.35 to $9.25. AE V CB DC MC (532-3888).

The Palace–420 E 59th near First. French classics cooked to order. The closest experience to Michelin-three-star excess in America. In this, the most expensive restaurant in New York, the food is not merely good, it's dazzling. Mon thru Sat, seating 7 p.m. to 9 p.m. Fourteen-course prix-fixe $65. AE DC MC (355-5150).

The Palm–837 Second Ave near 44th. It's rough, noisy, crowded, smoky, and it doesn't matter. The steak is great, the lobster is legendary. Mon thru Fri noon to 10:45 p.m.; Sat 5 p.m. to 11 p.m. Entrees $7 to $24. AE V DC MC (687-2953).

Shun Lee Palace–155 E 55th near Third. The Hunanese dishes are peppery dynamite. Mandarin, Szechuan, and mild Cantonese cuisine too. Fancy service. If you're serious about Chinese food, say so and avoid the tourist treatment. Sun thru Thurs 11:30 a.m. to 11 p.m.; Fri & Sat 11:30 a.m. to midnight. Entrees $2.95 to $10.95. AE CB DC (371-8844).

Uncle Tai's Hunan Yuan–1059 Third Ave near 62nd. Uncle Tai's menu is a glorious defiance of Chinese-restaurant cliché. The food can be transcendent. Sun thru Thurs noon to 11 p.m.; Fri & Sat noon to 11:30 p.m.; Entrees $5 to $11. AE DC (838-0850).

Windows on the World–1 World Trade Center. The most spectacular restaurant in the world, 107 stories above New York. The menu is imaginative; with intelligence and luck, you may dine well. Call for hours. Prix-fixe dinner, $16.50. AE, CB, DC, MC, V (938-1111).

Wonderful Settings

Elaine's–1703 Second Ave near 88th. This lovingly seedy little joint is the playpen of the quality media set. A writer's reputation soars or stubs on how long he has to stand at the bar here before getting a table. The food is strictly tangential. Daily noon to 4 a.m. Entrées $4.50 to $10.50. AE (831-9566).

Maxwell's Plum–1181 First Ave at 64th. Ambitious Continental menu in an Art Nouveau, Art Deco, Art Wacko setting. Uneven kitchen. Daily noon to 2 a.m. Entrées $4.45 to $13. AE V CB DC MC (628-2100).

One Fifth–1 Fifth Ave near Wash Sq. The dining room is the S.S. *Caronia* reincarnate. The food is Continental. Mon thru Thurs noon to 1 a.m.; Fri & Sat to 2 a.m.; Sun 11 a.m. to 5 (brunch). Entrées $2.95 to $23.50 (for 2). AE V CB DC MC (260-3434).

Pronto Ristorante–30 E 60th. In this pasta palazzo one can sit long and late in the homey back room and see and be seen by a bustling urbane crowd all dressed up with somewhere to go. Mon thru Sat 11:30 a.m. to 11:30 p.m. Entrées from $3.75 to $11. AE DC (421-8151).

Tavern-on-the-Green–at Central Park West at 67th. The Crystal Room is a glittering glass gazebo beneath a pink and yellow and aqua ceiling. Here's where flowers are brought to learn to run riot, carloads at a time. A kitchen that has not yet found itself. Mon thru Fri noon to 2:30 p.m. & 5:30 p.m. to 12:30 a.m.; Sat noon to 4 p.m. & 5:30 p.m. to 12:30 a.m.; Sun 11 a.m. to 4 p.m. & 5:30 p.m. to 12:30 a.m. Entrées $5 to $20. AE V CB DC MC (873-3200).

"21"–21 West 52nd. Still the obligatory club where people love to be accepted, even though the food is basically boring. Fall-winter-spring, Mon thru Sat noon to midnight; summer, Mon thru Fri noon to midnight. Entrées $9.50 to $14. AE CB DC MC (582-7200).

W.P.A.–152 Spring near W. Bdway. Stunning Depression-era fantasy. The menu is limited but appealing. Mon thru Sat noon to 2 a.m. Entrées $7.50 to $12. AE DC (226-3444).

Commendable

Chez Pascal–151 E 82nd. Elegant French cuisine in a tiny brick-walled, flower-decorated place filled with beautiful people in flight from formality. The bass baked en croûte is wonderful; the bouillabaisse must be the best in New York. (Mon thru Fri); sittings at 7 p.m. and 9:30 p.m. Entrees from $12.50 to $18. AE. (249-1334).

Sea Fare of the Aegean–25 W 56th near Fifth. Praiseworthy virtuoso repertoire of fish dishes in a restaurant painted a regal Knossos red, like the palace in Crete. Mon thru Sat noon to 11 p.m.; Sun 1 p.m. to 11 p.m. Entrées $6.95 to $18.95. AE V CB DC MC (581-0540).

Shezan–8 W 58th near Fifth. Beautiful, glittery place where the food—Indian and Pakistani—is of a commendable variety and authenticity. Mon thru Fri 11:45 a.m. to 2:30 p.m.; Mon thru Sat 6 a.m. to 11 p.m. Entrées $5.50 to $8.75. AE V CB DC MC (371-1414).

Nice and Inexpensive

Excerpted from The Underground Gourmet

Beau Père–13 Eighth Avenue at 12th. Middle Eastern and Middle European cooking in a pleasant, softly lighted room. A good robust moussaka, succulent Russian spare ribs, homemade desserts. Entrées $3.10 to $8.80. Dinner only: Tues thru Sat 6 p.m. to midnight; Sun 5 p.m. to midnight (242-9241).

Castilian–303 E 56th near Second. A truly outstanding buy among the city's Spanish restaurants. Be sure to have the white-wine sangria. Daily noon to midnight. Entrées $3.95. AE V CA DC MC (688-6435).

Gaylord–50 E 58th. The large rear dining room faces a glassed-in kitchen where Punjabi chefs perform at three clay ovens. Author's choice: the vegetarian lunch, a visual delight. Entrees $3.95 to $6.50. Mon thru Fri 11:30 a.m. to 3 p.m. & 5:30 p.m. to 11 p.m.; Sat & Sun, 5:30 p.m. to 11 p.m. AE V CB DC MC (759-1710).

Le Yogurt–224 Columbus Ave near 70th. Yogurt, soups, salads, beef stew, frozen-yogurt desserts. Sun thru Wed 11 a.m. to 11 p.m.; Thurs thru Sat 11 a.m. to midnight. Desserts 60¢ to $2. No credit cards (724-7816).

Siamese Gardens–220 E 53rd near Second. First-rate cooking of Vietnamese and Thai specialties. No liquor license. Mon thru Fri noon to 2:30 p.m. & 5:30 p.m. to 11:30 p.m.; Sat 5:30 to 11:30 p.m. Entrées $4.95 to $7.25. AE V DC MC (935-1920).

323 West Broadway south of Grand–The brunch menu offers more than the usual standards. For lunch, try the Black Forest ham and Jarlsberg platter. Dinner is more expensive than the Underground Gourmet limit allows, but your palate and purse can be pleased if you avoid the costly dishes. Entrees $5.25 to $12.95. Mon thru Fri noon to 2 p.m. & 5:30 p.m. to midnight; weekends noon to 3:30 p.m. (brunch) & 5:30 p.m. to midnight. AE V DC MC (966-6155).

After Dark

NIGHTCLUBS

Barbizon Plaza Library–6th Ave, betw 58th & 59th. Lively discotheque, open Mon thru Fri, 4:30 p.m. to 3 a.m.; Sat, 9 p.m.-3 a.m.; Sun, 8 p.m. to 2 a.m. (Cl 7-7000).

Cachaça–403 E 62nd. Mirrors, marble-topped tables, potted palms, gray velvet Chesterfield sofas, and singer Joyce Silveira with dancing to the Helcio Milito nine-piece band, who play popular Brazilian music, every night from 10 to 4 a.m. (688-8501).

Catch a Rising Star–1487 1st Ave. Continuous entertainment by comics and singers Tues thru Sun, with steadies Pat Benatar and David Sayh (794-1906).

Cleo's–Bdway at 63rd. British entertainer Michael Sedgewick arrives at this opposite-Lincoln-Center restaurant 9/20 and remains thru 10/1 (724-6301).

Club Ibis–151 E 50th. Egyptian decor, international cuisine, and a revue with belly-dancers and whirling dervishes. Two orchestras for dancing. Showtimes 9:30 & 12:30. Closed Sunday (753-3471).

Copacabana–10 E 60th. Restaurant-discotheque with entertainment. 9/16,17, singer Shelle Ackerman in the Upstairs Lounge. The Irving Fields Trio plays nightly for dancing. Downstairs: Disco, Fri & Sat. Closed Mondays (PL5-6010).

Dangerfield's–1118 First Ave. Thru 9/24, singer Tony Gerard and comedian Don Sebastian, at 9:30 & 11:30 (593-1650).

Dionysos–304 E 48th. Stelios, a band for Greek dancing. Elena Voulgari entertains nightly. Interesting decor, and international cuisine (758-8240).

Hippopotamus II–405 E 62nd A pretty place with a fireplace, an English club atmosphere, and a fine chef. Plus disco-dancing from 10 to 4 a.m. nightly (486-1566).

Jimmy Weston's–131 E 54th. nightly except Sunday, at 10, midnight, & 2 a.m. The Tomy Furtado Trio plays, Tues thru Sat, and the Bernie Leighton Quartet, Sun and Mon (838-8384).

Koatails–1189 First Avenue. New discotheque, right out of Busby Berkeley, tuxedoed waitresses, demonstrations of period dances (535-6423).

Lorelei–233 E 86th. Viennese cuisine, a large dance floor, and the Hof Brau Revue every night at 8 p.m. (722-9897).

Les Mareyeurs–998 Madison, betw 77th & 78th. Elegant French seafood spot, with singer Terry Hammond at the keyboard Mon thru Sat (628-3333).

Once Upon a Stove–325 Third Avenue. Restaurant-cum-antique shop. In the Valentine Room Mon thru Sat at 9 & 11, on Fridays & Saturdays, they feature a whole slew of comediennes (683-0044).

Rainbow Grill–65th floor, Rockefeller Center. Johnny Desmond sings at 9:15 & 11:30 nightly except Sunday, thru 9/17. 9/19-10/1, singer Bunny Parker and comedian Corbet Monica. In the Lounge, everything made out of avocados to eat and drink (PL7-8970).

Rainbow Room–65th floor, Rockefeller Plaza. Exquisite, enormous dining and dancing room, with a view of the entire world, almost. Here, for an extended engagement, Sy Oliver and his orchestra (PL 7-9090).

Reflections–40 E 58th. Attractive bi-level discotheque, open Wed, Fri & Sat from 10 to 4 a.m. (MU 8-3365).

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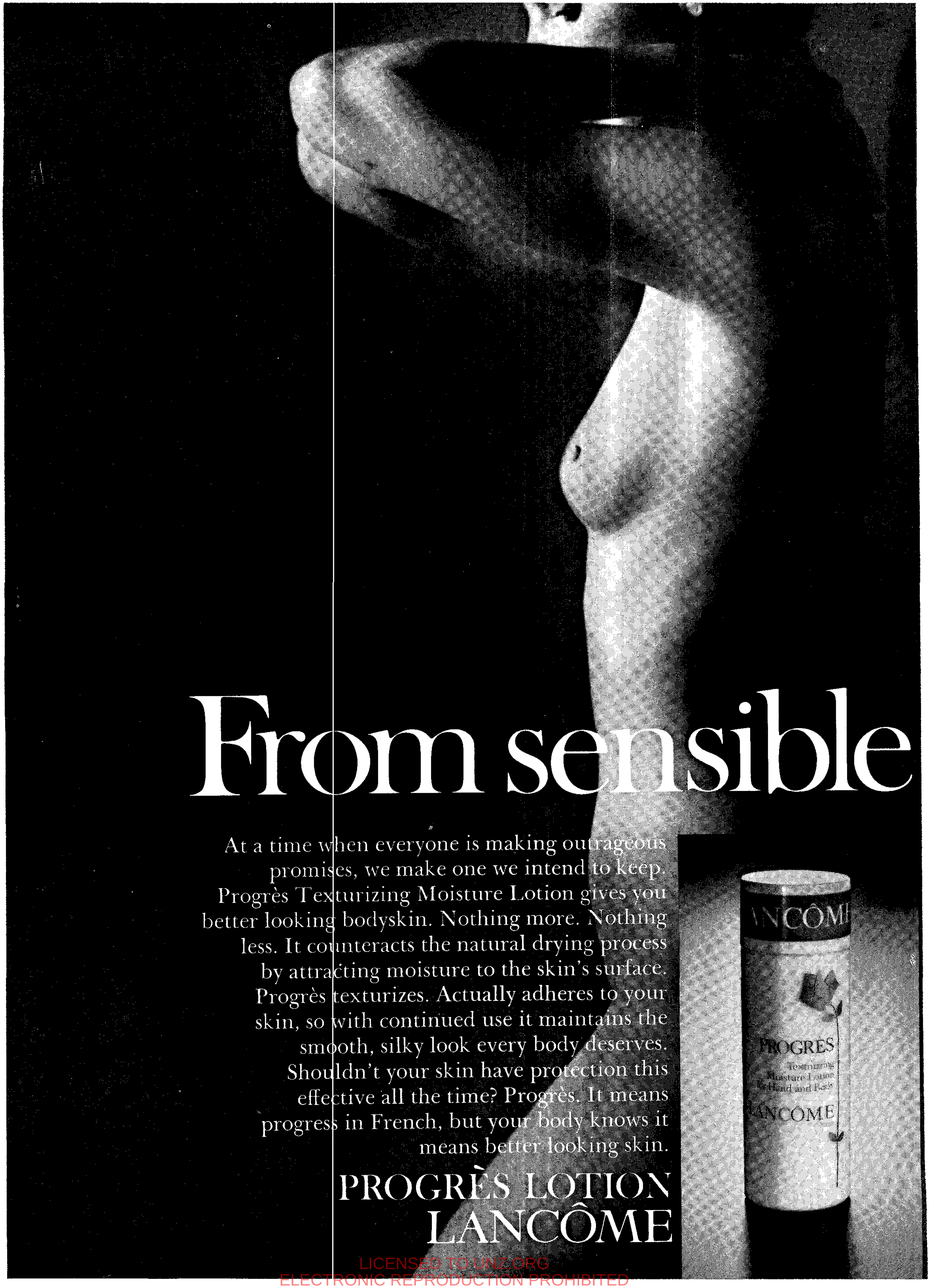
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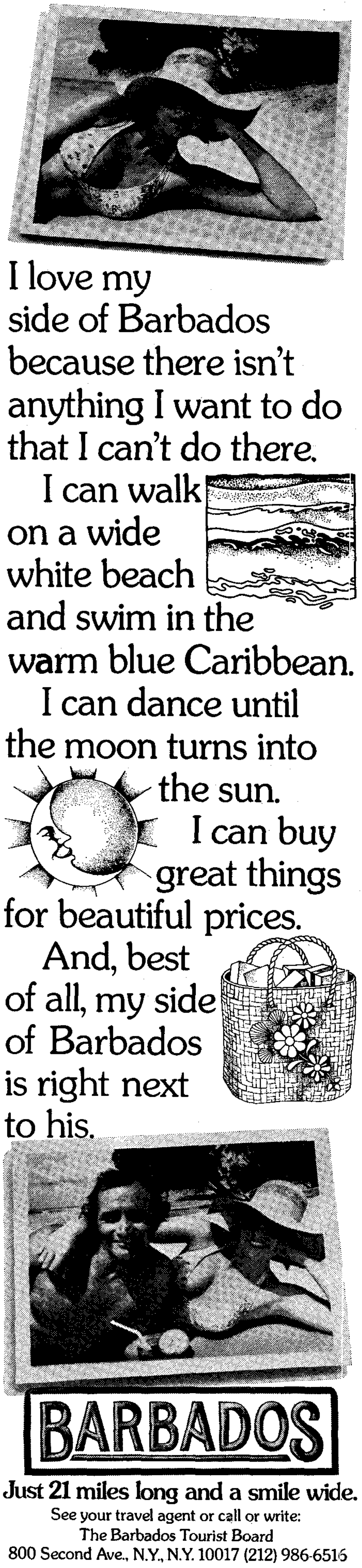
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Roma di Notte–137 E 55th Italian cabaret with hideaway caves for private dining. Dancing to the Roma 88 orchestra, plus strolling musicians from 8 p.m. to 2 a.m. Closed Sundays (832-1128).

Roseland Dance City–239 W 52nd. Ballroom open Wednesday thru Sunday from 6:30 to midnight. From 2 p.m. Thursdays and weekend. American orchestras alternate with Latin bands (CI 7-0200).

THE HOTEL ROOMS

Carlyle, Madison Ave & 77th (744-1600). **The Cafe:** Hazel Scott plays piano here thru 9/17. Bobby Short returns 9/20. Mon thru Fri at 9 & 11 p.m.

Pierre, 5th Avenue at 61st Street (838-8000). **In the Cafe:** Tony Gorody featured at the piano from 8:30 p.m. - 12:30 p.m. Tues thru Fri; 9:00 p.m. - 1 a.m. Sat. Steve Weltner at the piano Sun and Mon.

Sheraton, 55th & 7th Ave (247-8000). **Sally's:** Turn of the century lounge-cabaret, with entertainment nightly. Thru 9/17, New Life, featuring Joann Greco, from 9:30 to 1:30 except Sun.

Sherry Netherlands, 5th Ave at 59th St (759-9020). **Le Petit Restaurant:** Pianist Cyril Haynes plays Mon & Tues and pianist Earl Rose plays pop, classical tunes, Wed thru Fri, 8 to 1 a.m.

St. Regis-Sheraton, 5th Ave & 55th (PL 3-4500). **Maisonette:** The Peter Duchin Quartet, directed by Mark Shane, 9 p.m. to 2 a.m. nightly except Sunday. Ray Hartley at the piano, from 5 to 9, Mon thru Fri. Dining and dancing 9 p.m. to 2 a.m. nightly except Sunday.

JAZZ—ROCK—GUITAR, ETC.

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Ali's Alley–77 Greene St. 9/13-17, Eddie Gale's N.Y. Movement; 9/20-24, Philly Joe Jones; 9/27-10/1, Charles Bobo Shaw Human Arts Ensemble, at 9, 11, & 12:30 (226-9042).

Angry Squire–216 7th Ave at 23rd. Restaurant with jazz Fri thru Sun, 9 to 3 a.m. Bassist Bob Cunningham, guitarist Dave Barren, and Billy Higgins on drums continue here as popular favorites (242-9066).

Arthur's Tavern–57 Grove St. Dixieland on Monday evenings with the Grove Street Stompers at home base from 9:15 until 1 a.m. Mabel Godwin at the piano Tues thru Sat, 9 to 3 a.m. (CH 2-9468).

Assembly–16 W 51st. Pleasant restaurant, with singer-pianist Marty Berns playing Mon thru Fri until 10 p.m., scores of hit movies, Beatle songs, requests (581-3580).

Axis in Soho–463 W. Broadway. 9/16,17, Teruo Nakamuro and the Rising Sun Quintet (228-0882).

The Ballroom–458 E. Bdway. Singer Liz Corrigan here thru 9/24 with a completely new act (473-9367).

Bar None–167 E 33rd. Dardenelle, a feather-fingered pianist and engaging singer, seems to have established a permanent residency in this restaurant (684-3223).

Beefsteak Charlie's Jazz Emporium–230 Park Ave. 9/14-17, the Janet Lawson Quartet at 9 p.m. Wed, Thurs. 10 p.m. Fri & Sat (675-4720).

Benihana Palace–15 W 44th. Teppanyaki-hibachi cooking, and Kuniko Kishiki plays 12th century Japanese love songs on the koto, Mon thru Sat, from 5 p.m. (682-7120).

Brothers and Sisters–355 W 46th. A musical divertissement called *Words,* with music by Martin Silvestri and lyrics by Tony Tanner. Tues thru Thurs at 10:30; Fri & Sat at 10:30 & 12:30 (756-7848).

Christy's Skylite Gardens–64 W 11th. Charming restaurant filled with plants, and music nightly (673-5720).

The Cookery–University Pl & 8th St. On Sundays, 8 to 1 a.m. boogie woogie specialist Sammy Price performs (OR 4-4450).

Crawdaddy–45th & Vanderbilt. The Red Richards Trio, with Taft Jordan on trumpet, and Ronnie Cole on drums. (889-8331).

Daly's Daffodil–59th St & First. Pianist-arranger-composer Ellis Larkins plays Tues thru Sat from 9 p.m. until forever (245-1133).

David's Harp–131 W 3rd St. Singer-guitarist Shlomo Haviv has returned to this Israeli hotspot. He performs every night but Monday from 9 (982-0328).

Dubrovnik–88 Madison at 28th. Yugoslavian restaurant-club with singer-pianist Marika entertaining with Slavic folk music, Mon thru Thurs, 5 to 11 (689-7565).

Eddie Condon's–144 W 54th. 9/13, Trombonist Herb Gardner and guests. 9/18, Tenor Saxist Gerard Badini and the Swing Machine. During the rest of the week, clubowner Red Balaban leads a sextet (265-8277).

Gaslight Club–124 E 56th. Based in three converted townhouses, there's dining; there's pianist-singer Karen Springer; there's pianist-singer George Mahoney; there's Sam Ulano's Speakeasy Four, with Dixieland jazz—all on different floors (752-2500).

Greenstreets–566 Seventh Avenue. A Times Square area restaurant with continuous jazz from 9 to 1 a.m. Thurs thru Sat. 9/15-17, Sammy Price and the Two Tenor Boogie (354-0239).

Gregory's–First Ave at 63rd. Wed thru Sun, 10 p.m. to 3 a.m., Hod O'Brien Trio. Mon & Tues, 10 to 3, Ben Aronov Trio. Mon thru Sat, 5 to 10, Gene Roland Trio (371-2220).

Hopper's–452 Sixth Ave, at 11th. Thru 9/17, jazz guitarist Bucky Pizzarelli and bassist Slan Stewart. 9/19-10/1, Singer Anita O'Day (260-0250).

Jacques'–210 E 58th. Hungarian cuisine here, and composer-pianist Jorge Rios plays nightly from 5 to 9 p.m. followed by pianists Lynn Richards and Marc Marique for the late night crowd (PL 3-5513).

Jimmy Ryan's–154 W 54th. The electrifying Roy Eldridge is here, with the excellent rhythm section of Eddie Locke and Ted Sturgis, and the music is everything but complacent. On Mondays, another crackling veteran, Max Kaminsky holds forth (664-9700).

Oliver's–141 E 57th. English-type restaurant, with piano music from 2 p.m. thru closing. Pianist Steve Marks, Mon thru Fri thru 11 p.m. Singer-pianist Danny Deaver, Mon, Wed, Fri & Sat; singer-pianist Pat Holley on Tues & Thurs (753-9180).

O'Lunney's–915 Second Ave. betw 48th & 49th. Reasonably-priced eatery where you can dance and listen to country and western music. Mon thru Sat from 9; Sun from 7 is for bluegrass. (751-5470).

Onde's–160 E 48th St. A new split-level dining room with a dance floor and lounge. New Dawn, a vocal-instrumental quartet in the main room. The illustrious pianist-singer Bill Russell in the lounge (752-0200).

Ponte's–39 Desbrosses St, two blocks below Canal. Italian cuisine; every night but Monday, Dino Palermo and his guitar plus strolling violinists Frank and Andy on Fri & Sat. Closed Sundays (CA 6-4621).

Red Blazer Too–1576 Third Ave, nr 88th. Mondays, Moonlight Serenaders; Thursdays, the Sol Yaged Quartet; Fridays, Betty Comora, with John Bucher's Speakeasy Jazz Babies (876-0440).

Reno Sweeny–126 W 13th. From 9/13, Sarah Dash. Shows at 9 & 12. (691-0900).

Sacred Cow–228 W 72nd. Lovely dining place. Ernie Kemm is at the keyboard nightly. Waitresses and waiters participate in the entertainment (873-4067).

Storyville–41 E 58 St. 9/13-17, Robin Kenyatta Sextet. 9/19, Brian Madden Quintet. 9/20-24, Elvin Jones Quintet (755-1640).

Stryker's–103 W. 86th. 9/13,17,20,27,29, Lee Konitz Nonet. 9/19,26, Dave Matthews Big Band. 9/23,24,30, 10/1, Chet Baka Quartet (874-8754).

Sweet Basil–88 7th Ave So. Jazz room. 9/13-17, Charlie Rouse Septet. 9/20-24, Kenny Barron Quartet (242-1785).

Third Phase–Broadway at 111th. A nightly menu of swing. 9/13-15, 9/19-22, Franc Williams Swing Four. 9/16, 17, The Countsmen. 9/18, No-Gap Generation Jazz Gap Sun thru Thurs, 8:30 to 1:30 a.m. Fri & Sat, 7, 9:30 & midnight (749-0200).

The West End–1911 Broadway. Tues thru Thurs the Tiny Grimes trio play from 9:30 p.m. to 1:30 a.m. (666-8750).

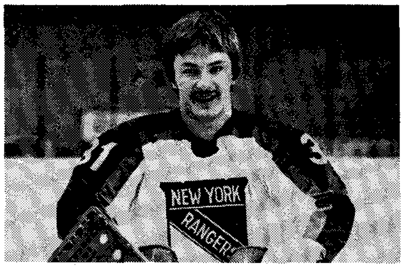
Children

Bronx Zoo, Southern Blvd. at 185th St. (881-1000). Mon-Sat 10-5, Sun 10-5:30.
Children's Improvisational Company, New Media Studio, 350 E 81st St. (249-9872). *Alfred the Dragon,* Sat at 3:30; *Spinning Top,* Sun at 2.
Cricket Theater, 162 Second Ave. (533-8010). *Twanger,* Sat & Sun at 1.
Folk Tales from Around the World–Presented by the Big Apple Puppets, at 1 & 3. Children's Theater in Times Square, 43rd St & Broadway (594-7455).
Little People's Theater Company–*Little Red Riding Hood* at 1:30, and *Humpty Dumpty* at 3. Courtyard Playhouse Foundation, 39 Grove St (765-9540).
Magic Theater, Flushing Town Hall, 137-35 Northern Blvd. (961-1111), Sat & Sun at 1.
Magic Towne House, 1026 Third Ave. (752-1165). Magic shows Sat & Sun at 2.
New York Experience, McGraw-Hill Bldg., Sixth Ave. bet. 48th & 49th Sts. (869-0345), Mon-Thurs 11-7, Fri & Sat 11-8, Sun 12-8.
Perry Street Theater, 31 Perry St. (255-7190).
Royal Playhouse, 219 Second Ave. (475-9647). *Hansel & Gretel,* Sat at 2:30; *Cinderella,* Sun at 2:30.

CONCERTS, OPERA, DANCE, SPORTS EDITED BY GERARD KAVANAGH

Special Events

THE EMIGRANTS



The **New York Rangers** and the **New York Islanders** will play a pair of rookie scrimmage games on 9/19 in Farmingdale, and on 9/20 in Long Beach. Both games will be for the benefit of amateur hockey on Long Island. Also, the games are likely to produce the first matchup of the two new goalies from Sweden—**Hardy Astrom** of the Rangers, and **Goran Hogosta** of the Islanders, both former members of the Swedish National Team.

Big Apple Circus, Battery Park City (586-3581). A one-ring circus which features jugglers, clowns, trapeze artists, gymnasts and others. Wednesdays at 10:15 a.m. & 1, Thursdays thru Saturdays at 1 & 7:30, and Sundays at 4. Thru 9/25.
Beatlemania, Winter Garden Theater, 1634 Broadway (245-4878); Tues-Fri at 8, Sat at 7 & 10, Sun at 3 & 7:30.
Daniel Niagrin Gala–A tribute to the dancer's 30 years in the arts. Marymount Manhattan Theater, 221 E 71st St (221-8470), at 8.
Grand Kabuki Theater of Japan–The Grand Kabuki Theater has returned to New York for the first time in ten years this summer. At the Beacon Theater, (874-1717). Thru 9/18, performances are at 7:30, matinees are at 2 on 9/17,18. No evening performance on 9/18.
Shalom '77–The Official Israeli Dance Company will present a multi-media program 9/19 & 20th at 8 at Madison Square Garden.

Concerts

Wednesday, September 14

Walter Hilse: organ recital; Alice Tully Hall, at 8.
New York Philharmonic: Erich Leinsdorf conducts Wagner's *Tannhaeuser* and *Parsifal,* Act 2, at 8:30.
A Swedish Musical Odyssey: Works by Wagner, Handel, Blomdahl, Ibert, Evert Taube, & Bellman.

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Gin & Tonic: 1½ ozs. Gordon's Gin into highball glass over ice. Squeeze in wedge of lime. Fill glass with tonic.

Gin Screwdriver: 1½ ozs. Gordon's Gin and 3 ozs. orange juice. Stir in highball glass over ice cubes.

Tom Collins: 1½ ozs. Gordon's Gin, juice of ½ lemon. Pour over ice in highball glass. Add sprinkle of powdered sugar. Fill glass with soda. Stir. Decorate with orange slice and cherry.

Salty Dog: 1½ ozs. Gordon's Gin over ice cubes in old-fashioned glass. Fill with 3 ozs. grapefruit juice. Add dash of salt.

Rickey: 1½ ozs. Gordon's Gin, juice from ½ lime with rind into highball glass with ice cubes. Fill with soda water. Stir.

Daisy: 1½ ozs. Gordon's Gin, teaspoon of grenadine, juice of ½ lemon, ½ teaspoon powdered sugar. Stir contents over ice cubes in highball glass. Add soda water to fill.

Ginade: 1½ ozs. Gordon's Gin over ice cubes in highball glass. Fill with lemonade. Stir. Add lemon slice.

Belmont
½ oz
cu

oz. each
sweet vermouth, brandy,
highball glass. Fill with gi
lemon peel twist.

Pink Gin: Sprinkle several drop
bitters into empty on-the-rocks
bitters around the glass, remov
ice cubes and 2 ozs. Gordon's

Gin & Cola: 1½ ozs. Gordon's
glass over ice cubes. Fill with
of lime.

Highball: 1½ ozs. Gordon's
glass filled with ice. Twist i
lemon peel. Pour on ginge

TV Special: 1½ ozs. eac
orange juice over ice cu
Fill glass with ginger ale.

Lady Shake: 2 ozs. Gordon's Gin, 1 oz. Cointreau, ½ oz. lemon juice. Shake well over ice cubes. Strain and serve in cocktail glass.

Gin Bloody Mary: 1½ ozs. Gordon's Gin, 3 ozs. tomato juice, juice of ⅓ lime wedge. Stir well over ice.

Hawaii: 1½ ozs. Gordon's Gin and 3 ozs. pineapple juice over ice cubes in highball glass. Add cherry.

Dry Martini: 4 or more parts Gordon's Gin, 1 part dry vermouth. Stir well in pitcher over ice. Strain into chilled cocktail glass or over rocks. Option: Add lemon peel twist, olive, pearl onion.

Gin Daiquiri: 2 ozs. Gordon's Gin, ½ oz. lime juice, ½ teaspoon sugar. Shake well with ice cubes. Strain and serve in cocktail glass or on rocks.

Gin Sour: 1½ ozs. Gordon's Gin, juice of a half lemon, ½ teaspoon sugar. Shake with cracked ice. Strain into chilled sour glass. Add splash of soda. Garnish with orange slice and cherry.

Gimlet: 2 ozs. Gordon's Gin, 1 oz. sweetened lime juice. Stir well over ice. Strain into cocktail glass.

Between the Sheets: 1 oz. each Gordon's Gin, brandy, Cointreau. Shake well with ice cubes. Strain into cocktail glass.

Gordon's and Squirt: 1½ ozs. Gordon's Gin over ice in highball glass. Fill with Squirt® grapefruit soft drink.

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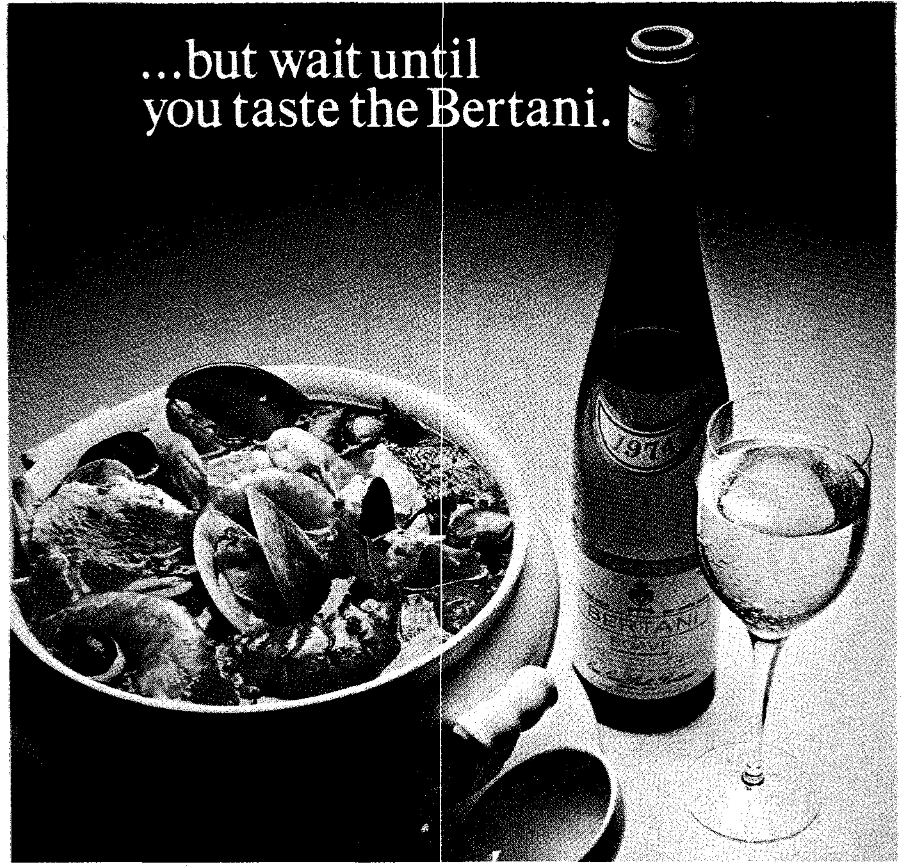

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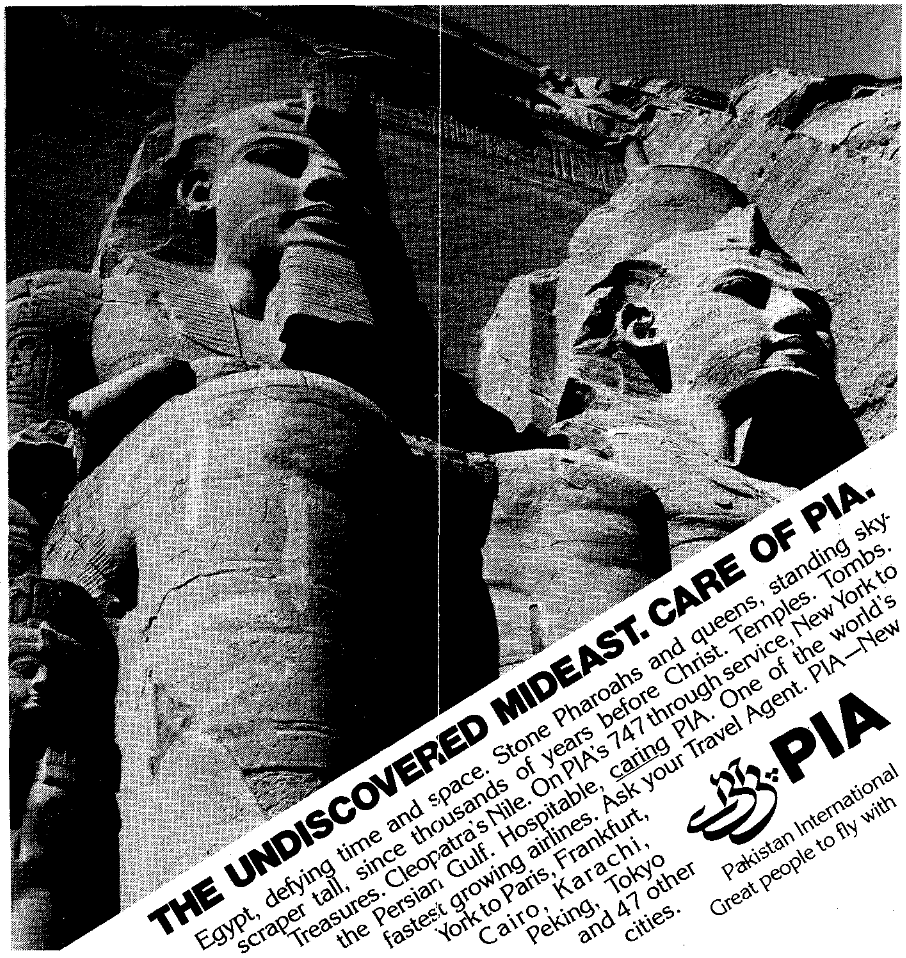
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Thursday, September 15

The New Russian Chamber Orchestra–Damrosch Park at Lincoln Center, 61st and Broadway. Works of Handel, Bartok and Grieg will be performed. Solos by Josepf Werner, piano, & Jack Robbins, violin at 8.

Sandy Bull–Carnegie Hall, at 8:30.

New York Philharmonic–Erich Leinsdorf conducts works of Brahams, Strauss, Beethoven, and Shostakovich, with Wanda Wilkomirska soloing on violin; at 8:30.

THE REAL THING

Marvin Gaye, recording superstar, is making a rare New York appearance this month. He will be bringing his wonderful singing style to **Radio City Music Hall** on 9/16 & 17 at 7 and 10:30, on the 19th at 3 & 8. (246-4600).

Friday, September 16

Idris Mohammad, First Choice, Pleasure: Felt Forum, at 7.

Joy In Singing: Alice Tully Hall, at 8.

New York Philharmonic: Same as 9/15, at 2.

Saturday, September 17

New York Philharmonic: Same as 9/15, at 8:30.

Dollar Brand: South African pianist and composer. Alice Tully Hall, at 8.

Music in Damrosch Park: Billy Sledge and His Hammers. (family jazz group). at 8.

American Landmark Festival: Evalyn Steinbock on 'cello, Hugo Goldenzweig on piano, at the Theodore Roosevelt Birthplace, 28 E 20th St (965-3571).

Tex Allen Quintet: Jazz Museum, at 2.

Sunday, September 18

Ruth Morrow: viola, Alice Tully Hall, at 3.

American Landmark Festival: *Ravello Trio chamber* music, Federal Hall National Monument (26 Wall St) at 2.

Clinton Utterbach Concert Choir, Carnegie Hall at 3.

Nieuw Nederland Consort: Dutch music; Valentine-Varian House (Bainbridge Ave at 208th St), at 2.

Sylvan Wind Quintet, Queens Museum, at 3.

Pandit Pran Nath: Concert of Mid-day Ragas; Paula Cooper Gallery, at noon. 155 Wooster St (966-4089).

Gomda Hsi: singing works of Brahms, Shubert, de Falla and Ives at the Barbizon (63rd & Lex) at 8:30.

Freddie Hubbard & Micheal Henderson: jazz; Avery Fisher Hall at 7:30.

Tuesday, September 20

New York Philharmonic: Same program as 9/15, at 7:30.

Opera

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Tues, 9/13 at 8: *Mefistofele* with Meier, Ramey, Miolese. Conducting: Rudel, directors: Capobianco and Hicks, designers: Mitchell and George. Wed, 9/14 at 8: *Cavalleria Rusticana,* with Meir, Evans, Walker, Ramey, Molese, & Griffith. Conductor: Rudel; director: Capobianco; designer: Mitchell. Thurs, 9/15 at 8: *Manon,* with Sills, Hynes, Fowles, Walker, Molese, Fredricks, Gill, Hale, Castel. Conductor: Rudel; director: Capobianco; designer: Eck. Fri, 9/16 at 8: *Die Fledermaus,* with Meir, Haley, Toro, Worth, Smith, Cossa, Hensel. Conductor: Pallo; director: Freedman; designer: Evans. Sat, 9/17 at 2: *Turandot,* with Tatum, Niculescu, Collins, Gill, Densen, Lankston, Romaquera. Conductor: Rudel; director: Capobianco; designer: Hicks. Sat, 9/17 at 8: *Carmen,* with Howard, Robinson, Thigpen, Walker, Trussel, Holloway, McKee, Foss. Conductor: Pallo; director: Aierbach; designer: Varona. Sun, 9/18 at 1: *Manon:* same as 9/15, except Little for Fowles. Sun, 9/18 at 8: *Madame Butterfly,* with Niska, Curry, Toro, Taylor, Cossa, Siena. Conductor: Morelli; director: Corsaro; designer: Evans. Mon, 9/19, no performance. Tues, 9/20, *Manon,* same program as 9/18 matinee.

OTHER

Amato Opera–319 Bowery at 2nd St. 9/17, *Cavalleria* and *Pagliacci.*

Bel Canto Opera–Auber's *Manon Lescaut,* 9/17 at 7:30, 9/18 at 3, 9/24 at 7:30, 9/25 at 3. Parish House Theater, 30 E 31 St (889-6366).

Brooklyn Lyric Opera–62 Bay 8th St, Bklyn. Mozart's *Don Giovanni* 9/17 at 7:30, 9/18 at 3.

Light Opera of Manhattan–334 E 74th St. (861-2288). *Ruddigore,* thru 18 at 8:30.

Summergarden–Bernstein's *Trouble in Tahiti;* plus a selection of Bernstein songs; 9/9, 10, 16, 17, at 8. Museum of Modern Art, 8 W 54th St.

MUSIC DIRECTORY

Brooklyn Academy of Music, 30 Lafayette Ave (636-4100).

Brooklyn College, Whitman Hall & Gershwin Theater, Campus Rd & Hillel Pl (859-1180).

CAMI Hall, 165 W 57th (972-0113).

Carnegie Hall and Carnegie Recital Hall, Seventh Ave at 57th (247-7459).

City Center, 131 W 55th (246-8989).

Lincoln Center: Alice Tully Hall, 1941 Broadway (362-1911). Avery Fisher Hall, Lincoln Center Plaza (874-2424). Library-Museum, 111 Amsterdam Avenue (799-2200). New York State Theater (877-4727). Juilliard Theater, Lincoln Center Plaza (799-5000).

Madison Square Garden, Seventh Ave at 33rd (563-8000).

Nassau Coliseum, Hempstead Turnpike, Uniondale, L.I. (516-794-9100).

New York Jazz Museum, 236 W 54th (765-2150).

Queens College, Colden Auditorium, L.I. Expressway & Kissena Blvd. (793-8080).

South Street Seaport, Pier 15, Fulton St. at East River (766-9042).

Town Hall, 123 W 43rd (582-4536).

Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533).

Wollman Theater, Central Park, Fifth Ave. at 59th St. (249-8870).

Dance

MORE EMIGRANTS

Eiko & Koma, two young Japanese dancers now based in the U.S., will present the only New York performance of **White Dance: Moth.** The dance piece, based on a modern Japanese poem, will be presented without intermission. Shows are at 8 on 9/15,16, & 17; 9/18 at 3 & 8. American Theater Laboratory, 219 W 19th St (691-5434).

OTHER

The Arts and Leisure Section of the New York Times–Thurs thru Sun at 8. The Richard Morse Mime Theater, 224 Waverly Place (242-0530).

Mummenschanz, Bijou Theater, Bdwy at 45th St. (221-8500). Tues-Fri at 8, Sat at 2 & 8, Sun at 3.

Scott Wilson Ensemble–Middle Eastern dancers at Central Park Bandshell at 72nd St (360-8209). 9/14 at 7:30.

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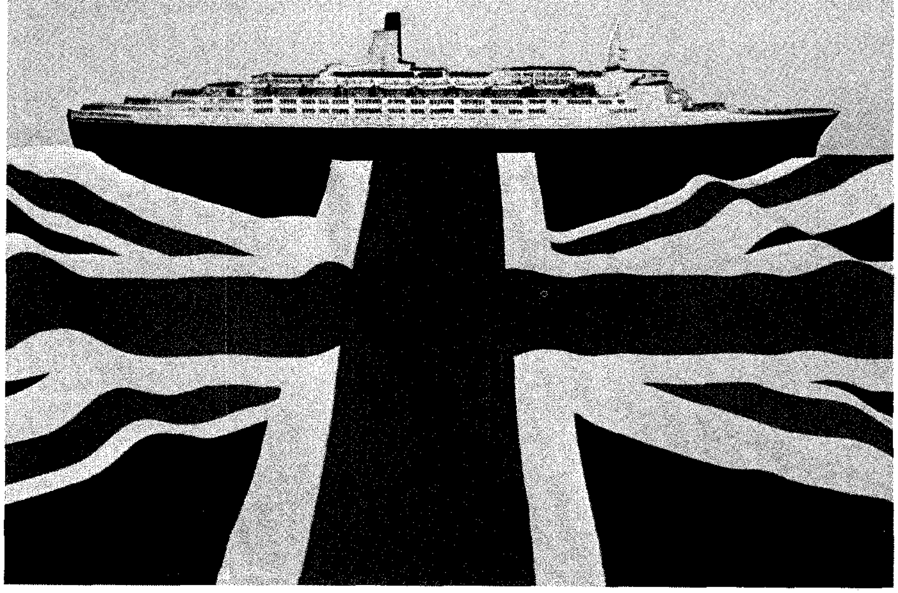


Art

Galleries are open Tues.-Sat. from between 10 and 11 to between 5 and 6. Exceptions are noted. Asterisk denotes shows of special distinction. Art listings edited by Holly Pinto.

SOLOS

57th STREET

Anneli Arms/Rela Banks/Nancy Brown–Wire, polyurethane, and acrylic on plywood reliefs/Organic forms in stone/Lichens from North American forests in paint, Thru 9/22. Phoenix, 30 W 57th (245-5095).

Harrison Burns/Hunt Slonem–Paintings by both, thru 9/29. Fischbach, 29 W 57th (PL9-2345).

Jean Duffy–A rare collection of oils and gouaches. Thru 10/8. Wally Findlay Galleries, 17 E 57th (421-5390).

Peter Lobello–Squares and equilateral triangles in *folded metal from 1971 to 1977, thru 9/24.* Jackson, 52 E 57th (PL5-6778).

Lucian Octavius Pompili–Sculpture, 9/16-10/15. Portnoy, 56 W 57th (757-0461).

Robert Reed–Abstract collages and monotypes by this young black artist, thru 10/1. Washburn, 42 E 57th (753-0546).

MADISON AVE & VICINITY

Bodley–1063 Madison Ave (at 80th). White Series and other major minor works by Peter Fingestein. Thru 10/1.

Jack Davis–A series of watercolors and pen and ink illustrations of television personalities. Mon thru Fri, 9 to 5; thru 9/15. The New York Comic Arts Gallery, 132 E 58th St (688-1260).

Peter Fingelsten/Robert Morgan–White shadow series./Venice in paint, Bodley, 1063 Mad Ave (249-2155).

Judith Godwin–Intense gestural abstractions, 9/17-10/12. Ingber, 3 E 78th (744-3158).

John Grillo–Recent paintings, 9/17-10/7. Borgenicht, 1018 Mad Ave (LE5-8040).

Consuelo Gonzalez Amezcua(1903-1975)–Filigree-like ball-point pen drawings on cardboard, thru 10/21. Galerias Paco, 26 E 63rd (935-8790). Mon-Fri 12-6,Sat 12-5.

Sharron Hedges/Dina Schwartz–Mixed-media works, thru 9/17. Julie, 687 Mad Ave (688-2345).

***Reginald Marsh(1898-1954)/Raphael Soyer**–Oils, watercolors and drawings by both from 1930 to 1954, thru 10/8. Deutsch, 43 E 80th (861-4429).

José García Ocejo–Colorful surrealist visions by this Mexican artist, 9/20-10/8. Rolly-Michaux, 943 Mad Ave (535-1460).

Russell Patterson(1894-1977)–*Fashion drawings,* cartoons, comics, theatre designs, mannequins and marionettes, thru 9/30. Graham, 1014 Mad Ave (535-5566).

Mario Rivoli–Recent works, 9/19-10/1. Julie, 687 Mad Ave (688-2345).

***David Schorr**–Engraved portraits of 20th century authors, thru 10/30. Gotham Book Mart, 41 W 47th (757-0367).

Richard Wray–Recent paintings seen for the first time in New York, thru 9/29. Lerner-Heller, 956 Mad Ave (861-9010).

SoHo

James Adley–Monumental and large paintings, thru 10/1. Neill, 136 Greene (925-8633).

Bill Alpert–Painted constructions, 9/13-10/8. Hutchinson, 138 Greene (966-3066).

Jo Ann Audrey–Erotic Pasten nudes. 9/13 thru 10/9; Tues thru Sat, 11-6; Sun, 1-5. Hansen Gallery 70-72 Wooster St (431-5904).

***Brad Davis/Ned Smyth**–A "Persian garden" complete with a well and the illusion of mountains by this painter and sculptor./Works by Anderson, Bark, Girouard and Smith, thru 9/28.

***Sari Dienes**–Portraits, thru 10/5. A.I.R., 97 Wooster (977-0699).

***Diane E. Farrell**–Coupling of anthropomorphic forms in paint and collages of torn engraving papers densely pasteled, thru 10/19. 14 Sculptors, 75 Thompson (966-5790).

Harriet Fields–Blue abstractions, thru 9/30. Lotus, 81 Spring (226-6664). Tues-Sat 2-5.

***Sally Fisher/William Graham**–A video installation./Carbon dust drawings and collages, 9/17-10/8. Hundred Acres, 456 W Bdway (533-2250).

Haitian Primitives–Iron sculptures of Haiti; collected by Donna Dimaggio & Jose Graniela. Noon to 8, thru 10/31. Common Ground South, 151 Spring St, (989-4178).

Timothy Hare–Sketches and watercolors of historic and vanishing architecture of the Village, thru 9/15. 190 Bleecker (254-4695). Daily 12-9.

Alfred Martinez–Seven floor, ceiling, and wall pieces, thru Sept. 112 Workshop, 112 Greene St (226-8971).

***Grevis Meville/Frank Pagnato**–Rivers, ice, rocks, views from the studio window./Watercolors of glades, oils of the artist's father, Green Mountain, 135 Greene (674-2390). Tues-Sat 12-6.

***Salvatore Romano**–An environmental water piece entitled "Greene Street Oracle", thru 10/15. SculptureNow, 142 Greene (966-3066).

Lucy Sallick–Still-lifes in watercolor of the studio floor, thru 10/5. Soho 20, 99 Spring (226-4167). Tues-Sat 12-6.

OTHER

Peter Bocour–An installation of 4 large lyrical abstractions, 9/14-10/4. Mall of CUNY, 33 W 42nd (790-4331). Mon-Fri 9-6.

Susanna Briselli–Chairs as paintings and small-scale photo paint works, thru 9/15. Gallery 36, 200 Park Avenue (973-7000). Mon-Fri 9-5.

George Rickey–Eight stainless steel kinetic sculptures, thru 9/24. Hammarskjold Plaza Sculpture Garden, 866 2nd Ave (661-0033).

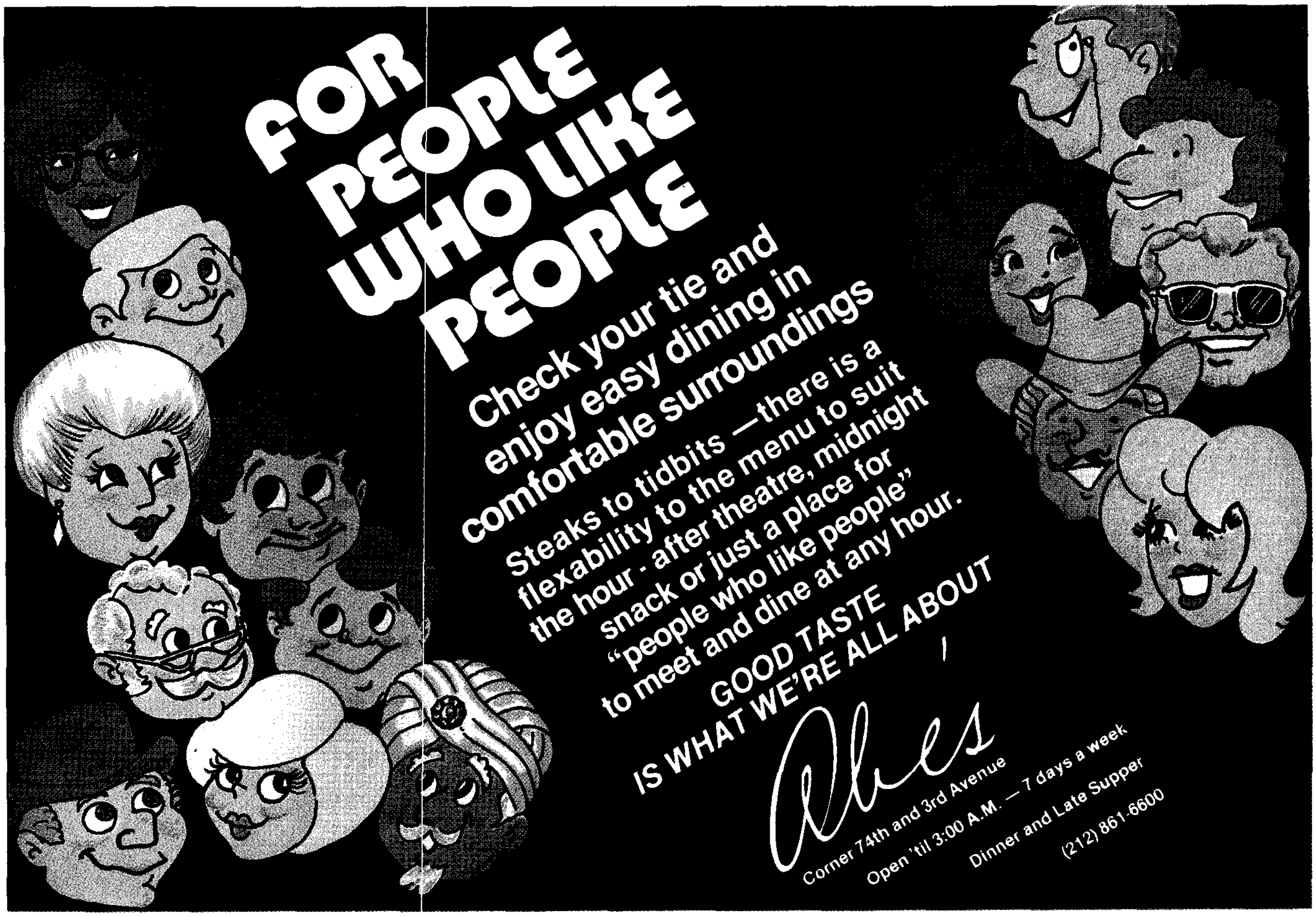
GROUP SHOWS

57th STREET

Alonzo–30 W 57th (586-2500). Gallery artists, thru 9/30.

Arras–29 W 57th (421-1177). Welded and riveted metal sculpture by Gabino, canvas-covered plywood constructions by Gorder, others, thru 10/1.

Berman–50 W 57th (757-7630). Aach, Drexler, Gekiere, Slutzky, others, thru 9/23.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Christopher–766 Mad Ave (737-3224). Gisson, Shawe, Taylor, Sarsony, others, thru 9/30.

Dintenfass–50 W 57th (581-2268). Two new works by each gallery artist, 9/13-23.

Pace–32 E 57th (HA1-3292). Dubuffet, Krasner, Nevelson, Samaras, Trova, others, thru 9/16.

Pearl–29 W 57th (838-6310). Paintings, sculpture, and collage by Chaet, Lutz, Phillips, others, thru 10/1.

Borgenicht–1018 Mad Ave (LE5-8040). Gallery Prospectus, thru 9/16.

***Davis & Long** and **Schoelkopf**–746 Mad Ave (861-2811) and 825 Mad Ave (TR9-4639). Past faculty of Brooklyn College Art Department including Samaras, Reinhardt, Rothko, others./Present faculty with works by D'Arcangelo, Ernst, Pearlstein, Stone, others, 9/13-10/8.

Elkon–1063 Mad Ave (LE5-3940). Avedisian, DeLap, Hall, Welsey, Witkin, others, thru 9/30.

Forum–1018 Mad Ave (LE5-6080). Paintings by Bruder, Kamihira, R. Soyer, Weber, Sculpture by Gross, Lucchesi, Smyly, others, thru 9/30.

Galeria Venezuela–7 E 51st (826-1660). Mon-Fri 9-4. Prints and acrylic on paper by Venezuelan artists Guevara-Moreno, Moya, Palacios, and Perez, thru 9/30.

Harlow–1100 Mad Ave (988-4360). European graphics, illustrated books from 1890-1930, and some vintage photos, thru 9/30.

Kottler–3 E 65th (RE4-3491). Mon-Fri 12-6, Sat 12-4. Adaki, Kettunen, Sabel, Tankesley, others, thru 9/23.

L'Ibis–667 Mad Ave (935-0490). Dynastic art of Egypt, plus Coptic and Islamic pieces, thru 10/10.

***Reinhold-Brown**–26 E 78th (RE4-7999). "Reklamekunst": The origins of the modern advertising poster form 1905 to 1920, 9/13-10/29.

Ronin–46 E 70th (535-2221). Mon-Fri 10-5,Tues til 8,Sat 10-2. Three centuries of Kabuki woodblock prints, thru 10/1.

Sachs–29 W 57th (421-8686). Baber, Boothe, Levi, Pace, Shapiro, others, 9/20-10/1.

***Spaced**–165 W 72nd (787-6350). Architectural drawings, including Aronson's magical medieval cities of Volterra and Montepulciano, Hasler's view of Atocha, Madrid's railway station plus Canina's (1795-1856) design sections of the Villa Borghese, others, thru 9/13.

Touchstone–118 E 64th (826-6111). Previews by Crawford, DeLaura, Phillips, Sly, Tokita, others, thru 9/29.

SoHo

Common Ground South–151 Spring (989-4178). Tues-Sat 12-8. Primitive metal sculpture from Haiti, thru 10/31.

Hansen–70-72 Wooster St. (431-5904). Each artist has set forth his/her own personal interpretation of the human form. 9/13 thru 10/9; Tues thru Sat, 11-6; Sun, 1-5.

***55 Mercer**–55 Mercer (226-8513). Oil on canvas cut-outs of sports equipment by Baron, fired clay wall sculpture by Eardley, cut lumber painted in enamels by Knight and large linen-bond paper abstractions by von der Lippe, thru 9/24.

Neill Gallery–136 Greene St (925-8633). Monumental paintings by James Adley. Thru 9/17.

***OK Harris**–383 W Bdway (431-3600). Narrative paintings by Attie, sculpture by George, works by Gold and photos by Wilson, 9/17-10/8.

Soho Center–114 Prince (226-1995). Tues-Fri 12-5,Sat 11-5. Finkelstein, Liberty, Singer, others, 9/15-10/8.

Terrain–141 Greene (777-4490). Daily 1-6. Surface and depth in painting, sight and sound in poetry, weight and shape in sculpture, thru 9/30.

***Ward-Nasse**–131 Prince (925-6951). Chemical works by Beard, erotic soft sculpture by Haimes, ceramic sculpture by Kamen and magical mountainscenes by Zaloom, thru 9/22.

OTHER

Associated American Artists–663 5th Ave (PL 5-4211). 19th century Japanese color woodcuts illustrating the impact of Western culture, 9/13-10/1.

***Columbia**–Rotunda of Low Memorial Library Bdwy at 116th (280-5573). Mon-Fri 9-5. 9-5. Italian rare books, musical scores, architectural drawings, coins including a Roman coin minted in 44B.C., Serlio's watercolors of Fontainebleau, Nervi's 1955 treatise, more, 9/13-10/3.

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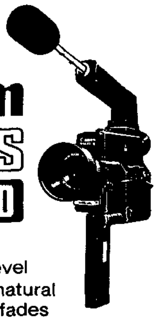

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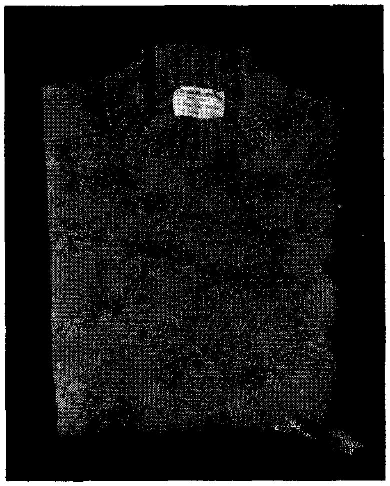

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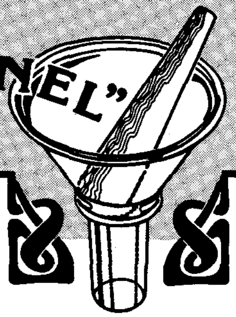

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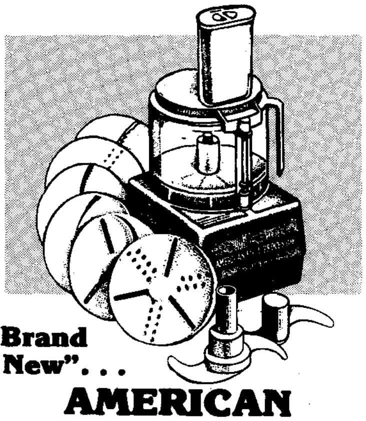

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***F.I.T.**–227 W 27th (760-7642). The changing look of costume, hairstyle, posture, and makeup from 1765 to the present, thru 9/24.

Lincoln Center Plaza–(246-5300). Fri 3:30-8,Sat,Sun 11-8. American craftsmanship including ceramics, jewelry, weaving, furniture, glass, others, 9/16-18.

Long Island University–Flatbush Ave Ext at DeKalb, B'klyn (834-6000). Mon-Thurs 9-5. Prints by Axelrod, Doyle, Sclafani, Sterrett, others, thru 9/13.

***New York Public Library**–Fifth Ave at 42nd (790-6551). Tues 10-9, Mon, Wed, Fri, Sat 10-6. Materials relating to the Sacco and Vanzetti case including posters, letters, newspapers, thru 12/31.

Andrea Rebecca–Watercolors and pen & ink drawings. 9/19 thru 9/30, Mon thru Thurs, 11 to 7; Fri, 11 to 5. Second Floor Gallery, University Center, Adelphi University, Garden City (516-294-8700).

The Sixth Estate–85 Atlantic Ave, Bklyn. Paintings by Tony Chen; thru 10/2. Tues thru Fri, 2:30-6:30. Sat & Sun, 12-6.

Songwriters' Hall of Fame–One Times Square (221-1252). Mon-Sat 11-3. Song sheets, photos, memorabilia of America's popular songwriters.

Photography

***Alexander Alland**–New York in 1938, thru 10/1. Prakapas, 19 E 71st (737-6066).

Eugene Atget–Turn-of-the-century Paris, taken from Vassar's private collection. Mon thru Sat, 9 to 5, Sun, 2 to 5. From 9/18. Vassar Gallery, Pougkeepsie (914-452-7000).

***George Barnard/Edward Weston**–Sherman's Campaign during the Civil War/Fifty vintage prints from his life's work, thru 9/24. Helios, 18 E 67th (988-5593). Tues-Fri 10-6.

***Ruth Bernhard/George A. Tice**–Black-and-white female nude studies and surreal still-lifes./Two years in the life of a factory worker, thru 10/8. Witkin, 41 E 57th (355-1461).

Community–28 E 35th (MU3-4988). Wed-Sat 12-5,Sun 1-4. Nature studies and people in parks by Sierra Club members, 9/14-30.

Harold Davis–Photographs of Evolution Lake and other wilderness panoramas. Thru 9/30, 9-5:30. Discovery Gallery, 321 E 44 St.

Glen Heller–Color abstractions and collages, thru 10/17. Images, 11 E 57th (838-8640).

Pfeifer–825 Mad Ave (737-2055). New talent, thru 9/18.

Soho/Stieglitz–34 W 13th (675-9721). Sat & Sun 1-6, Tues 7-9 PM. Urbanscapes by Chin, beaches by Grimaldi, men and women by Tucker, others, plus a hypothetical alien invasion by Lietz, thru 9/27.

***Larry Williams**–Black-and-white from "Dreaming of Various Women Gone Berserk", others./Portfolios of Adams, Callahan, Kertesz, Newman, Siskind, Strand, others, thru 10/1. Light, 724 5th Ave (582-6552).

Ralph Weiss–Botanical forms and the palisades of the Hudson, thru 9/18. Greenburgh Nature Center, Dromore Rd, Scarsdale (914-723-3470). Sat-Thurs 10-5.

Leon C. Yost–Ice formations photographed from windowpanes in color, thru 9/25. Noho, 542 LaGuardia Pl (473-9619). Tues-Sun 1-6.

Museums

American Museum of Natural History, CPW at 79th St. (873-1300). Mon-Sat 10-4:45, Wed till 9, Sun 11-5. Margaret Mead Film Festival: Over 100 Anthropological films from all over the world. 9/14-16 at 8; 9/17 at 11:30 A.M.; 9/18 at 11 A.M. **Hayden Planetarium:** *The Cosmic Laser Concert:* An hour-long show of laser light and recorded music; Fri & Sat at 7, 8:30, 10 & 11:30 P.M.; Sun at 7, 8:30 & 10:30.

Brooklyn Museum, 188 Eastern Pkwy (638-5000). Wed-Sat 10-5, Sun 12-5. *Lace: An Ornamental Art:* 120 examples of lace from the 17th to the 20th century; thru 10/31.

Cooper-Hewitt Museum, Fifth Ave. at 91st St. (860-2011). Tues 10-9, Wed-Sat 10-5, Sun 12-5. *Palaces for the People:* An exhibition highlighting 100 years of resort and motel architecture; thru 9/18.

Fraunces Tavern Museum, 54 Pearl St. (425-1776). Mon-Fri 10-4. *Major Battles of the Revolution:* Paintings, prints, and military artifacts highlighting the most significant events of the Revolutionary War; thru 1/31. *Pride of the Republic:* Historical American persons, places, and events, depicted on Stafford China; thru 1/31.

Hudson River Museum, 511 Warburton Ave., Yonkers. (914-963-4550). Wed-Sat 10-5, Sun 1-5. Prints by Noland, Oldenburg, Dine, Stella, Olitski, Lichtenstein, and others. *J. and J. Bard: Picture Painters:* More than 70 paintings of Hudson River steamboats by these 19th century folk artists.

Metropolitan Museum of Art, Fifth at 82nd (TR 9-5500). Tues, 10-8:45; Wed-Sat, 10-4:45; Sun, 11-4:45. *Liberty or Death:* An exhibition in commemoration of the American bicentennial and the 500th anniversary of the Swiss struggle for independence from Burgundian domination; thru 10/15. *Blue and White:* Japanese export porcelain of the 17th century; thru 1/31. Louis XVI period-rooms, including the newly-acquired J.L. David portrait of the Lavoisiers. *Signac: Paintings, Watercolors, Drawings and Prints:* An exhibition of 32 works in the Museum by the French Neo-Impressionist Paul Signac (1863-1935); thru 11/27.

Pierpont Morgan Library, 29 E 36th St. (685-0008). Tues-Sat 10:30-5, Sun 1-5. *American Literary Autographs:* The exhibition illustrates the rise and flourishing of American literature from Washington Irving to Henry James; 9/6 thru 11/27. *Medieval Musical Manuscripts;* 9/6 thru 12/4. *Rembrandt Etchings:* An exhibition of about 40 of his more well-known landscape and portrait etchings; 9/6 thru 12/4.

El Museo del Barrio, 1945 Third Ave. (831-7272). Mon-Fri 10-4, Sun 12-5. *Confrontacion:* An environmental exhibition created by a group of Latin American artists which reflects the concepts and experiences shared by the Latin community in NYC; thru 10/9.

Museum of Contemporary Crafts, 29 W 53rd St. (977-8989). Tues-Sat 11-6, Sun 1-6. *Art for the Arts:* An exhibit dedicated to good graphic design that supports cultural programs; thru 9/25.

Museum of Holography, 11 Mercer St. (925-0526). The museum will reopen on September 17 with an exhibition of holographic movies.

Museum of Modern Art, 11 W 53rd (956-7070). Mon, Tue, Fri, Sat, Sun 11-6, Thurs 11-9. *The Graphic Revolution (1920-40):* A collection of modern graphics assembled by designer Jan Tschichold in the 1920s and 1930s; thru 10/31. *Extraordinary Women:* Recently acquired drawings by Alexandra Exter, Hannah Hoch, Susan Rothenberg, Dorothea Rockburne, and others, thru 9/15. *Universal Pictures:* Seventy-three enlarged film stills and posters representing the history of Universal Pictures. Shown in conjunction with the current film retrospective; thru 1/31. *Photographs by Chauncey Hare:* Pictures of public and private interiors; thru 10/23. The museum's **Summergarden** is open Fri-Sun from 6 to 10.

New-York Historical Society, 170 CPW (873-3400). Tues-Fri, Sun 1-5; Sat 10-5. *Jenny Lind in New York:* Tickets, programs, manuscripts, portraits, and personal belongings and mementos of the great Swedish soprano; thru 11/30. *New York Then and Now:* Photographs of New York in the past and present; thru the autumn. *The Grand Landscape:* Paintings of the American Romantic Period by Albert Bierstadt, Thomas Cole, George H. Boughton, and others; thru the autumn.

Queens Museum, NY City Bldg., Flushing Meadow-Corona Park (592-2406). Tues-Sat 10-5, Sun 1-5. *Masked Rituals:* Masks, dance costumes, and photo enlargements of African, Oceanic, and North American cultures; thru 11/13.

South Street Seaport Museum, 16 Fulton St. (766-9020). Daily, 11-6. *Sidewalk History:* An outdoor exhibition about the people and life of New York's seaport district around the middle of the 19th century.

Whitney Museum, Madison Ave at 75th (794-0663). Tues-Fri 2-9, Sat 11-6, Sun 12-6. *Thirty Years of American Art: 1945-75;* thru 10/23. *Twentieth-Century American Masterworks;* thru 10/9. *Turn-of-the-Century America:* Paintings, graphics, and photographs; thru 10/2. **Whitney Museum Downtown,** 55 Water St. (483-0011). Mon-Fri 11-3.

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For free information regarding what tickets may be obtained for theater, dance and concerts, call 986-5872, Mon to Fri, 10 to noon; 2 to 6. New York Magazine will be happy to advise you.

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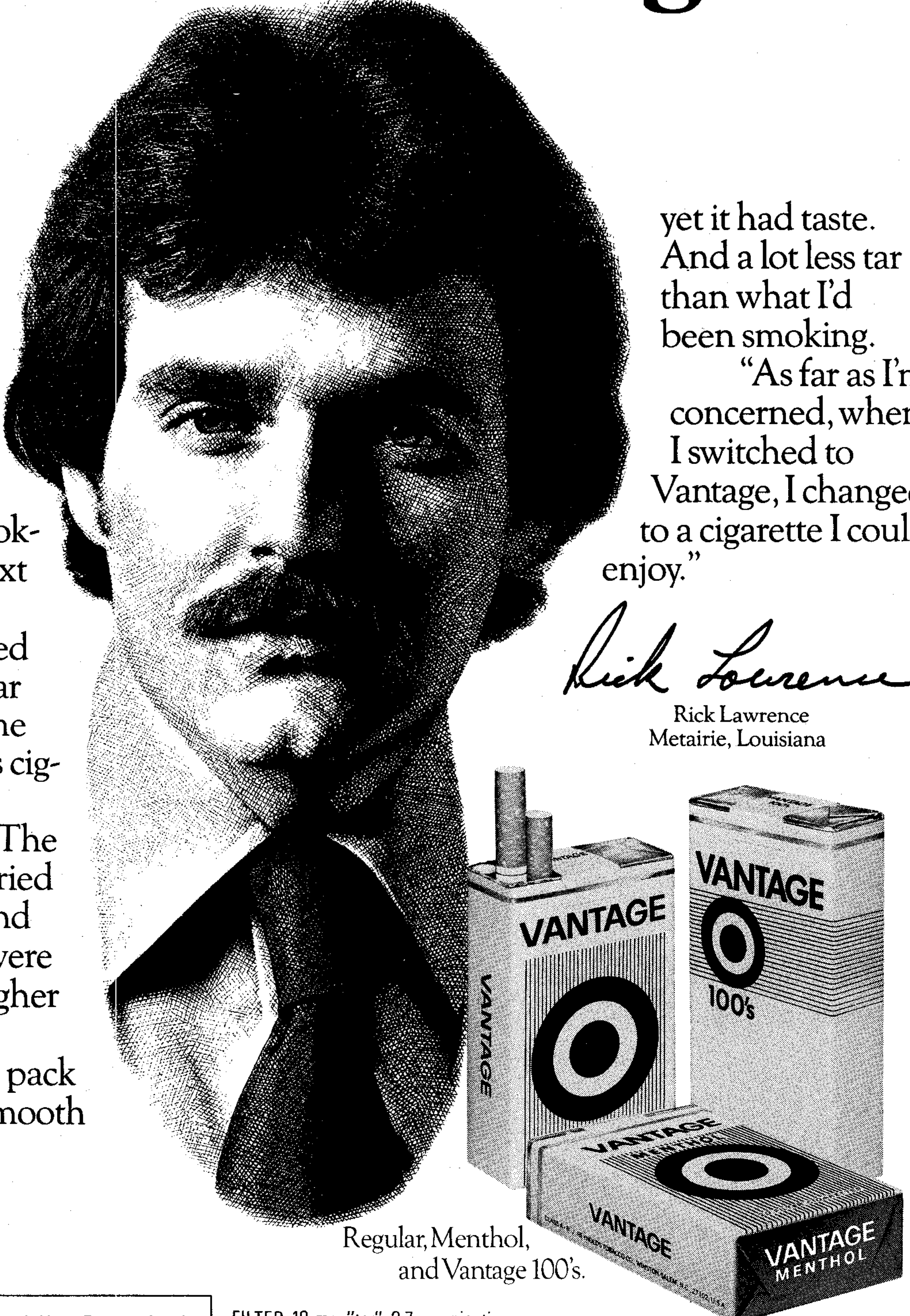
"Vantage is changing a lot of my feelings about smoking."



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Rick Lawrence

Rick Lawrence
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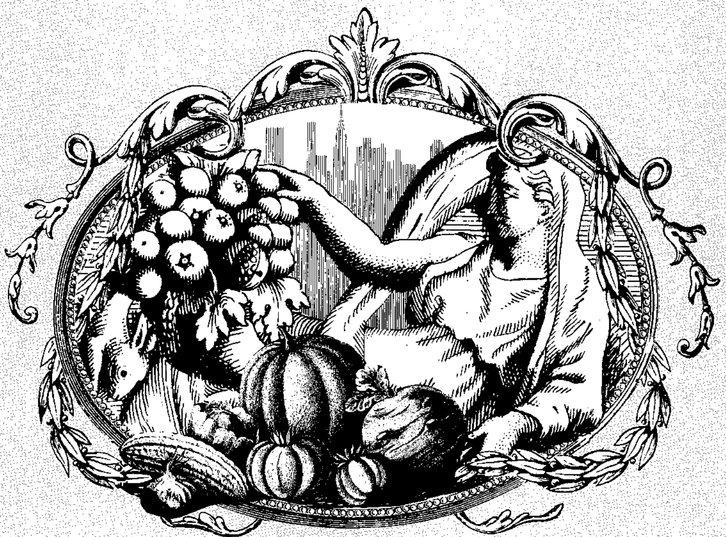
A New Season



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This autumn prospect super-swell
With offerings for every taste
From deepest raunch to purely chaste.

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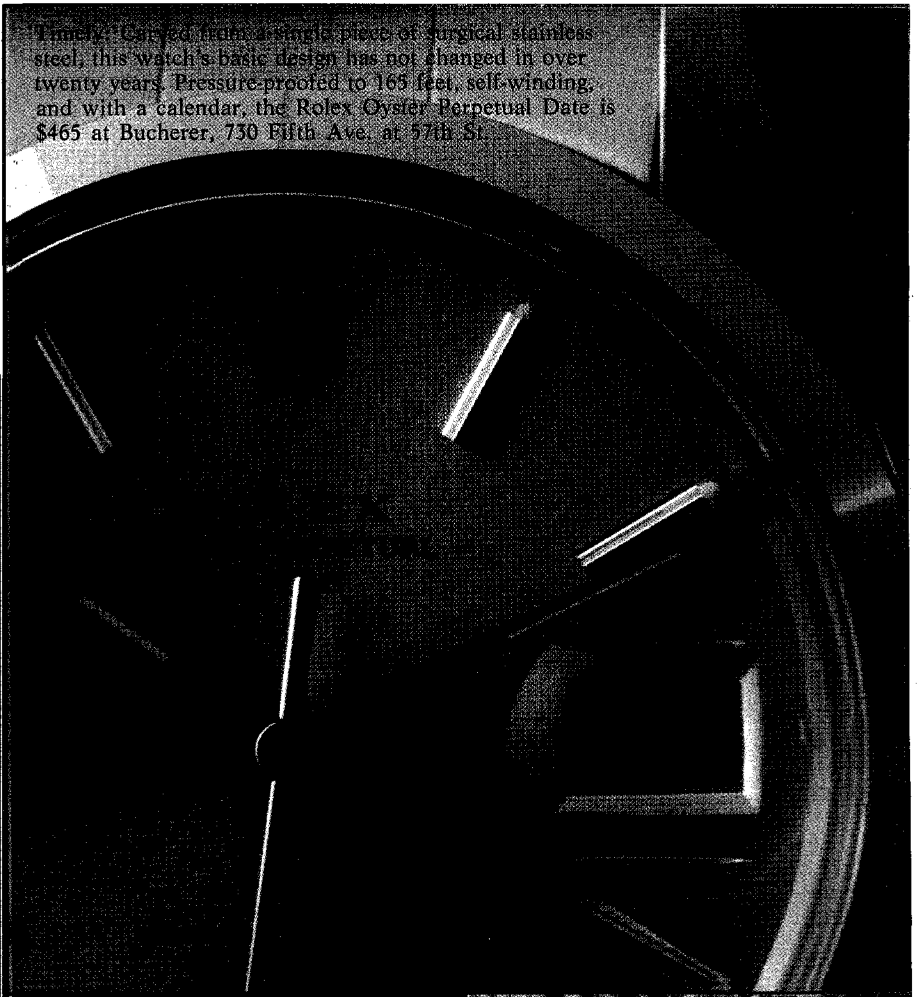
After the faddish sixties, we're ready again for products that lend an enduring elegance to the simple life. But living simply in the seventies does not mean living cheaply. We've always known that good things cost more. The classics are in again because, in these austere times, we're willing to pay more for the things that are ingeniously designed and well made. Here are thirteen durable products that have staying power. They look better now than ever before. —**Suzanne Slesin**



Timely: Carved from a single piece of surgical stainless steel, this watch's basic design has not changed in over twenty years. Pressure-proofed to 165 feet, self-winding, and with a calendar, the Rolex Oyster Perpetual Date is $465 at Bucherer, 730 Fifth Ave. at 57th St.

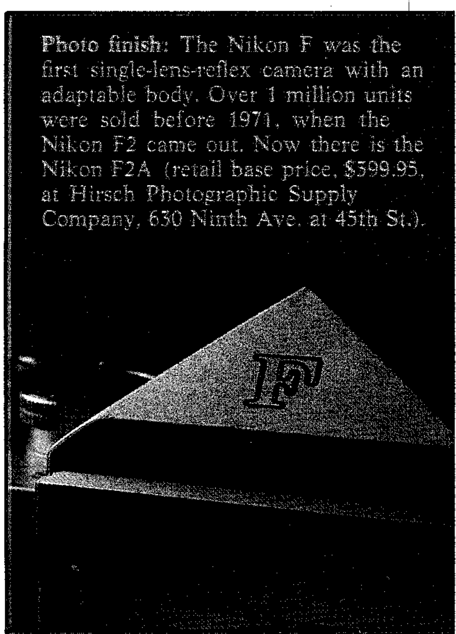
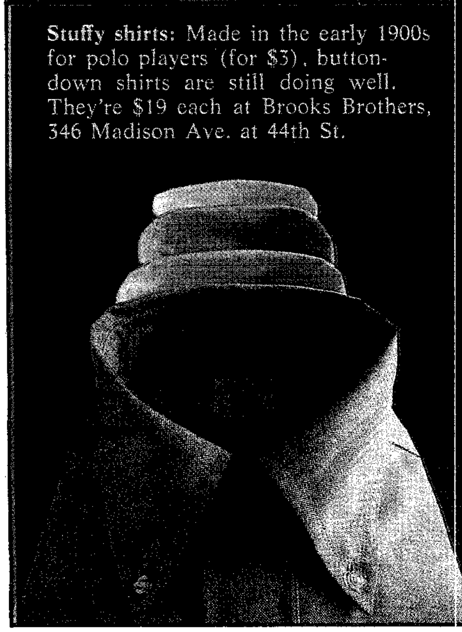


Photo finish: The Nikon F was the first single-lens-reflex camera with an adaptable body. Over 1 million units were sold before 1971, when the Nikon F2 came out. Now there is the Nikon F2A (retail base price, $599.95, at Hirsch Photographic Supply Company, 630 Ninth Ave. at 45th St.).

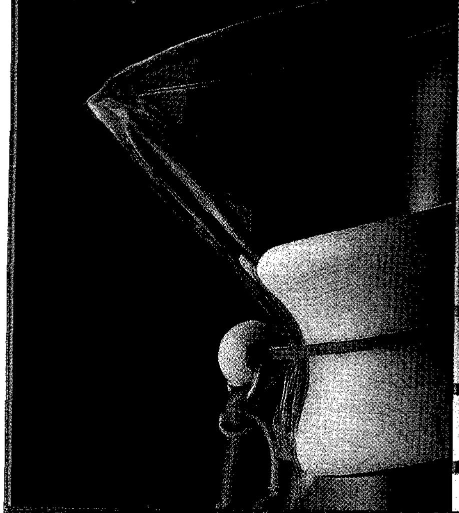


Stuffy shirts: Made in the early 1900s for polo players (for $3), button-down shirts are still doing well. They're $19 each at Brooks Brothers, 346 Madison Ave. at 44th St.

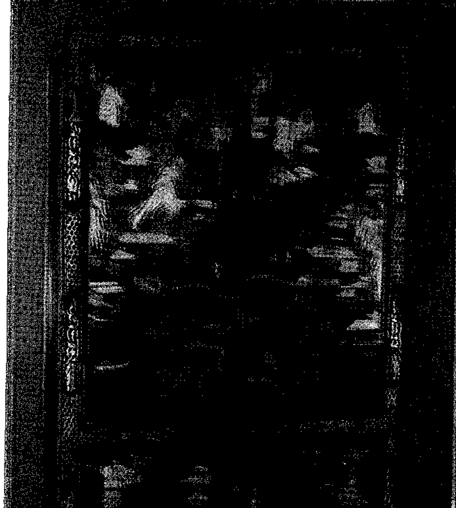
Ball game: Designed in 1961, the sphere-shaped typing element replaced type bars and movable carriages. The IBM Selectric is $680 at IBM, Office Products Division, 555 Madison Ave. at 55th St.

ilk ilk: Thirty-six-inch square printed scarf commemorates Queen Elizabeth's visit to France in 1972. It's $60 at Hermès, 8 East 57th St.

Doctor's order: In 1939, chemist Dr. Peter Schlumbohm incorporated a funnel with an Erlenmeyer flask to make this hourglass coffee maker. The 2-to-6-cup Chemex is $15.95 at Macy's.

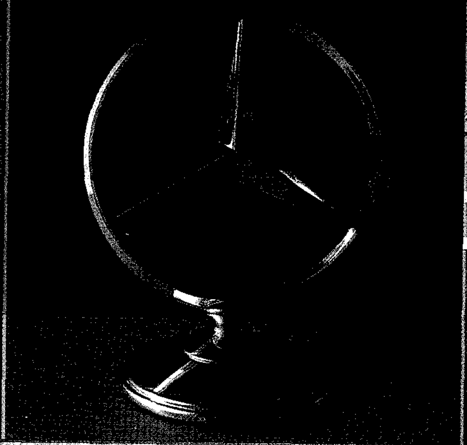


Straight arm: First designed by Jacob Jensen in 1970, this Bang & Olufsen unit has a tangential arm that plays records the way they were *made—in a straight line in* toward the center of the record. It's $695 at Thalia Hi-Fi Audio, 965 Madison Ave. at 75th St.

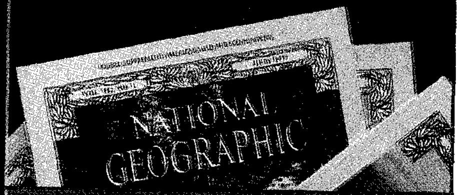


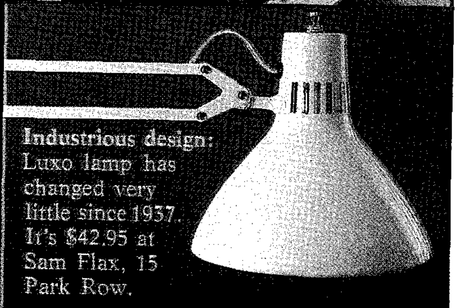
Chinoiserie: Traditional nineteenth-century Chinese lacquer cabinet is decorated in gold. One of a pair. It's $3,500 at Lord & Taylor.

Status symbol: In use since 1909, the three-pointed chrome-plated star is the mark of the Mercedes. The symbol only is $10.85 at Daimler-Benz of North America, Service and Parts Dept., 536 West 41st St.

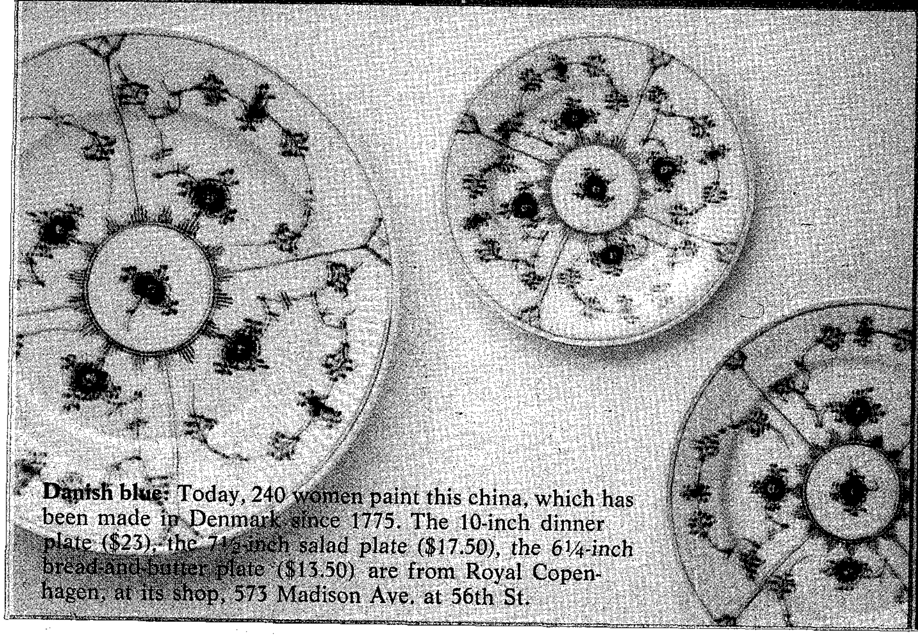


Best-seller: The *National Geographic,* started in 1888 for the 209 members of its society, now sells 9.3 million a year. Twelve issues cost $8.50.



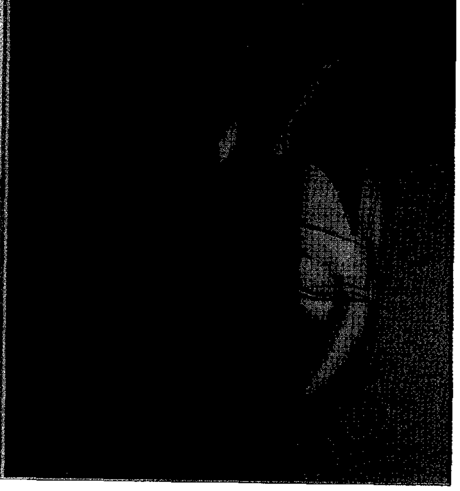


Industrious design: Luxo lamp has changed very little since 1937. It's $42.95 at Sam Flax, 15 Park Row.



Danish blue: Today, 240 women paint this china, which has been made in Denmark since 1775. The 10-inch dinner plate ($23), the 7½-inch salad plate ($17.50), the 6¼-inch bread-and-butter plate ($13.50) are from Royal Copenhagen, at its shop, 573 Madison Ave. at 56th St.

Shoe-in: Bass Weejuns cost $12 a pair when they were introduced in 1936; now they are selling at the rate of 142,000 pairs a year and are $38 at Saks Fifth Avenue.



Photographed by Ricardo Salas

Music

Pacing the Music

Frederica von Stade has interrupted a spectacular career. Why? The mezzo-soprano wants time to grow into her music.

There is something magical about Frederica von Stade. Her hauntingly lovely mezzo-soprano voice with its velvet quality and internal sparkle makes listening to her a special musical experience. Add to that her gentle, quick-witted warmth, her trim natural beauty, and an innate modesty offsetting a burning ambition and what do you get? A unique singer whose seven-year career has taken her to the top ranks of international stardom, after an unmemorable debut at the Met as one of the three genies in *The Magic Flute.*

This year and next for personal and professional reasons, she has cut down on her commitments (and may even cancel some scheduled performances). She is taking most of 1978 off from the operatic stage—a period, she says, to "find space to grow into the music a little bit, or to grow with it, to learn new works with a certain calm, and reexamine the works I've already sung, away from the deadlines of constant performance."

On October 26 and October 27—two of the few New York appearances she will make this year—von Stade joins conductor Seiji Ozawa in a performance of Berlioz's all too rarely presented comic opera *Béatrice et Bénédict.* Stuart Burrows will sing Bénédict; Frederica will do Béatrice. If the sample on von Stade's prizewinning recording of French arias (M 34206) is any evidence, her poignant *"Dieu! Que viens-je d'entendre? . . . Il m'en souvient"* should bring tears to the eyes of even the most hardened audience. Von Stade's career has been meteoric by any normal standards in the tough business of singing. She heard her first opera at sixteen, and at twenty she learned to read music. She studied at the Mannes College of Music and less than five years later was on the stage of the Met. She was the only American in the cast of the Paris Opéra's production of *The Marriage of Figaro,* the first work under the company's new director, Rolf Liebermann. That Cherubino, and a subsequent performance of the same part in a totally different but equally satisfying production by Peter Hall for Glyndebourne, won raves throughout the European opera world.

The climb to the top rung of the ladder of international singers seems to have left her a little breathless. But opting to interrupt such a spectacular career is an act of considerable courage. "Maybe everyone will forget me and I can start out again under a new name," she says. "Things are rushing by, and although I have loved the personal and the professional experiences, I don't want to stop loving it. I don't want to sing as a métier."

Part of the magic von Stade conveys onstage and offstage comes from a deep inner confidence and an intense desire to maintain the pure fun of her art. With too much touring and too many performances, she has begun to feel a vulnerability that she wants to overcome. "One concert, I was standing up there and I was thinking, Lord, I just don't care what comes out, just let *some* tone come out. And that's agony," she says. "You owe it to yourself and to your public to set up the very best circumstances for your performing. And that means to arrive in some sort of 'up' physical condition, with a certain space around yourself to be able to deliver."

That delivery, she says, is what good singing is about, and von Stade has a deep interest in the academic as well as the performing side of music. She speaks with great devotion about her teacher, Sebastian Engelberg, who constantly makes her aware of subtle changes in her voice and how to use those changes to enrich her singing.

"I get very irritated if something I have worked on terribly hard isn't just what I like it to be. If certain coloratura isn't as clean or as expressive as I want, for instance, Mr. Engelberg says: 'Well, why should it be? Why should it be perfect? After all, it's human.' Sometimes by pressurizing yourself too much, you lose the chance of getting the clean coloratura or the diction combined with a lovely phrase, or a round tone in the weaker part of your voice, because there is not enough sentiment motivating that tone or that simple skill.

"A friend of mine believes that you should treat your voice the way you would treat trained poodles. You teach them very carefully and very lovingly and you give them treats when they are good and you don't abuse them because they haven't behaved. It's a wonderful way of having a scapegoat. Thinking that the voice is outside yourself takes the pressure off."

If von Stade feels any pressure, it is in the inherent vulnerability of the voice as an instrument. "It seems obvious," she says, "but people use their voices as part of everyday expression. It is the expression of the most interior sentiments, thoughts, feelings, all of which show in the human voice. It's terribly vulnerable because it is so much a part of the expression of your soul. In any performance you have to take risks but mine are pretty calculated. I will work something out extensively and I'm pretty sure that I can make it work before I try it. Otherwise, it becomes focused on that thing which you are risking instead of the whole shape of the work, and that becomes more interior than generous."

It is the generosity of her singing which is one of its major appeals. And it is a mirror of the inner contentment of her life. She and her husband, Peter, also a singer, have made Paris their home during the past year.

There are things Frederica knows she cannot do and has given up trying. She longed to have a "big Verdi voice" but claims that, no matter how many vitamin C pills and hours spent soaking in warm baths, she now recognizes she is going to have to sing with the smaller voice she has. That hardly seems a problem given the extraordinary texture and range of her repertoire.

Despite her success, she feels that she is very much in a learning period, "getting inside the music so that the technique comes naturally and you have that wonderful feeling of being drowned in the piece itself." To do that is going to take time, and she is happily looking forward to having the time to do it. She is even reverential about the music she performs and says, "Music is such a living form that, whatever horror one may do to it, after the performance it is gone. In the imperfection of the interpretation lies its humanity, and the beauty of the conception remains forever."

—Peter J. Rosenwald

Frederica von Stade: *Her debut seven years ago in* The Magic Flute *was not memorable. Painting by David Edward Byrd.*

Music

Waiting for Zubi

In the music halls: bagpipers, a Bernstein *Songfest*, Serkin, Horowitz, Solti, Sills, Mehta on trial—and a new *Figaro*.

RECITALS

Lincoln Center's **Chamber Music Society** starts its ninth season at Alice Tully Hall on October 14; the first program includes the U.S. premiere of *Silbury Air*, a new piece by Britain's gifted Harrison Birtwhistle. The fabulous Soviet pianist **Lazar Berman** appears at Carnegie Hall on October 30. The beloved **Rudolf Serkin** appears in recital at the same hall on December 14. The splendid, young **Cleveland Quartet** appears at the Brooklyn Academy of Music on October 22 and 23, with Leon Fleisher as assisting pianist, and on October 26 at Rockefeller University's Caspary Auditorium (that funny blue hemisphere at York Avenue and 66th Street), with Richard Stoltzman, clarinetist.

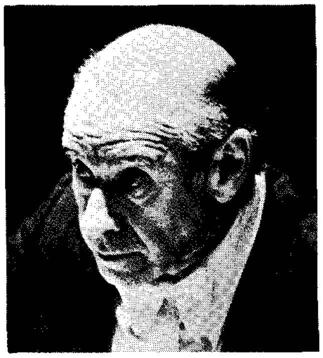
Lazar Berman: The Russian is coming.

ORCHESTRAS

What to do until Zubi comes? The **New York Philharmonic** has come up with a fair enough answer: Keep busy. In this lame-duck season, the interregnum between music directors will be filled by no fewer than ten guest conductors. One of them is Zubin Mehta himself, who will try out his new home and job (at Avery Fisher Hall) for one week starting September 22. Shirley Verrett is the soloist on that occasion, using her new soprano register on Mozart's *Exsultate, Jubilate* and the "Liebestod" from Wagner's *Tristan und Isolde*. The program also includes Stravinsky's *Rite of Spring*. Zubi opens with a bang.

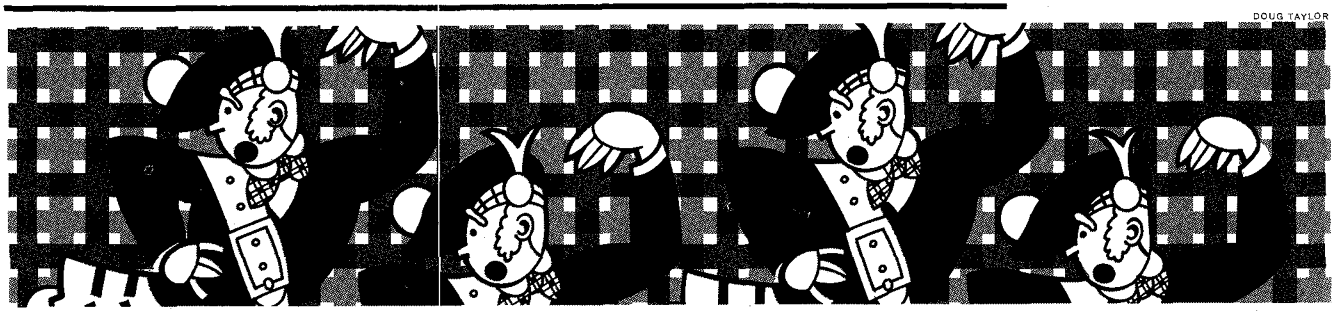
Mehta: Come east young man.

A week later, Toronto's Andrew Davis takes over for a two-week stint (September 29–October 11), followed by Erich Leinsdorf for three, Lorin Maazel for two, Leinsdorf again for two, and Leonard Bernstein for three weeks in December. Among the highlights of the fall plans: a new work for flute and orchestra by California's Andrew Imbrie (October 13), a new Jacob Druckman piece (November 3), and something Bernstein calls *An American Songfest*, for six singers and orchestra, to be introduced the week before Christmas. The philharmonic hasn't announced whether any of Pierre Boulez's innovations, such as the "Prospective Encounters," will be continued, but there is one scheduling change. Instead of the regular weekly Friday matinee concerts (beloved by the ladies so long as the orchestra stuck to the melodious classics), the plan now is to push some of these concerts into Friday evenings instead. The system is too complicated to explain here; check your daily paper.


Leinsdorf: Guesting game.

If the Philharmonic is too quiet for your tastes, you might want to check out the **Grenadier Guards** and **Scots Guards**, who come to Madison Square Garden on September 24 and 25, with a full complement, including brass band, bagpipes, and dancers, to celebrate the queen's jubilee. If you don't know what Anna Russell says about bagpipes, ask a friend.

DOUG TAYLOR

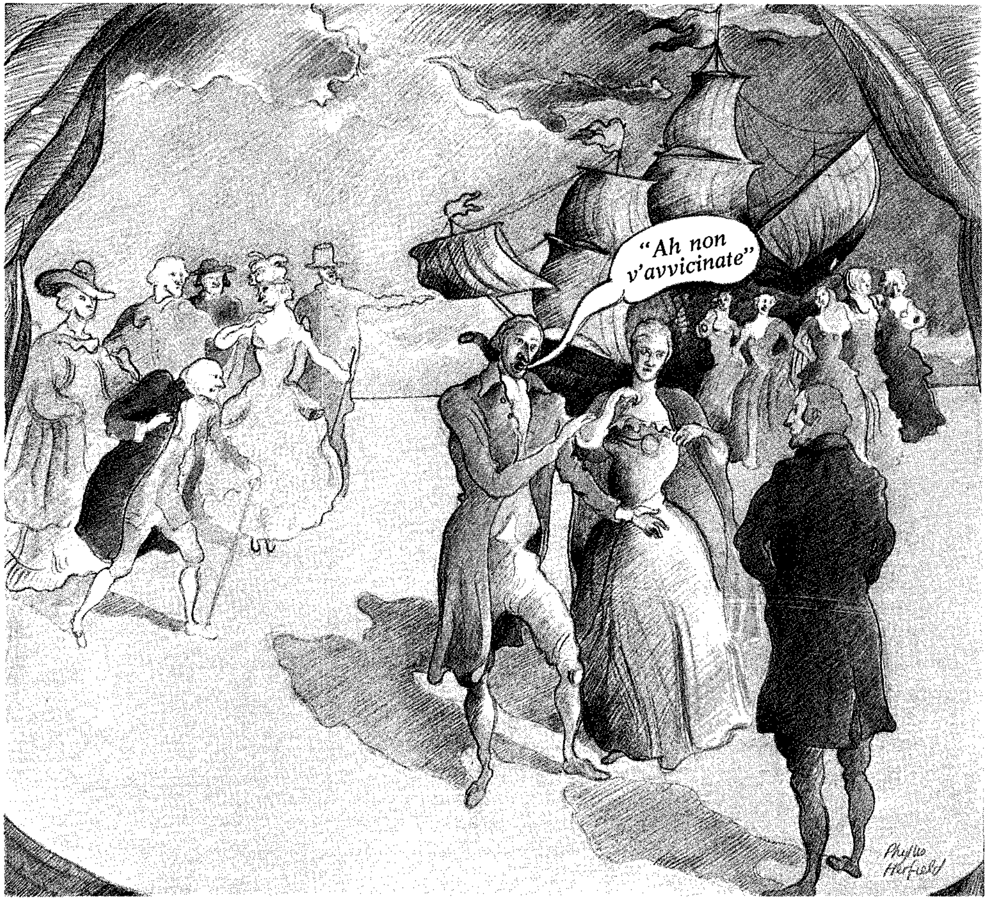

Grenadier Guards: From bags to riches.

Carnegie Hall has, as usual, a full schedule planned for the fall, with its "International Festival of Orchestras," plus individual series by the Chicago, Boston, Philadelphia, and American symphonies. The **Philadelphia Orchestra** series starts on October 4, with Eugene Ormandy conducting and André Watts playing Beethoven's Fourth Piano Concerto. The **American Symphony** begins the following Sunday, October 9, with Ruggiero Ricci as violin soloist; the **Boston Symphony,** as noted elsewhere on these pages, brings in the complete *Béatrice et Bénédict* on October 26 and 27. And the **Chicago Symphony,** still the hottest ticket of all orchestras, stages its own Halloween orgy when Sir Georg Solti begins his season on that day with Mahler's Eighth Symphony. Highlights of the "International Orchestra" series include the **Milwaukee Symphony,** under Kenneth Schermerhorn (October 28), with Michel Block, too long absent, as piano soloist; the first American visit by the **Slovenian Philharmonic,** under Anton Nanut (November 10); and the **Rotterdam Philharmonic,** with the great soprano Jessye Norman, on November 23. And if you've nothing else to do these pleasant September nights, you might want to get on line at Carnegie Hall for tickets for January 8, when **Vladimir Horowitz** makes his first appearance with an orchestra here since 1953 (with Ormandy and the New York Philharmonic).

BETTMANN ARCHIVE

Mahler: Eighth-iest.

PHYLLIS HERFIELD



Manon: Lover come back to me.

OPERA

The **New York City Opera** season is already under way, but the best may be yet to come. Part of the best is the revival of what might be the company's most beautiful production ever, the *Manon* of 1968, with Beverly Sills and Michele Molese as the tragic lovers. (I guess that means that Molese has been forgiven by Julius Rudel for sassing the critics from the stage a few years back.) There are five performances left, including two this week. The company has three new productions in its fall plans. The first is *The Voice of Ariadne* by the British composer Thea Musgrave (September 30), which will be conducted by the composer and staged by Colin Graham. The text is drawn from a Henry James story, "The Last of Valerii," and the opera has already been widely acclaimed in England. Another new production is of Mozart's *Marriage of Figaro* (September 22), sung in English with Samuel Ramey and Catherine Malfitano as the lovers, and William Justus and Johanna Meier as the Almavivas; John Copley makes his debut as stage director. On October 16 the company will mount Puccini's *Girl of the Golden West* for Maralin Niska, with sets by Metropolitan Opera regular Robert O'Hearn. Frank Corsaro will direct, and Sergiu Comissiona, of the Baltimore Symphony, will make his conducting debut.

Niska: Golden girl.

If there is a **Met** season at all (labor contracts being still unresolved at this writing), it will open on October 10 with a return of August Everding's production of *Boris Godunov,* highly praised three seasons ago. The fall's first new production will be *Rigoletto,* on October 31, with the marvelous new soprano Ileana Cotrubas as Gilda, Placido Domingo as the duke, and James Levine conducting. Later on (December 22), there's to be a revival of Wagner's plushy fable about sacred and profane love, *Tannhäuser.* As with last year's new *Lohengrin,* conductor James Levine promises that the work will be done without cuts. Bring pillows. **—Alan Rich**

Movies

A Man's Director, A Woman's Film

Richard Brooks took *Mr. Goodbar* after three other "macho" directors turned it down. But he claims the thrill is gone.

Despite movie-industry hype to the contrary, Hollywood's recipe for a seventies "woman's picture" remains: Mix plenty of sensationalism, sex, and violence; pour liberally onto the shoulders of some poor female character sprung from the mind of a Sidney Sheldon or an Erica Jong. When Judith Rossner's explicit potboiler, *Looking for Mr. Goodbar*, about a singles'-bar habitué who ends up murdered for her promiscuity, made the best-seller list, Paramount pounced. Naturally, the project was offered to several male directors—including *Carnal Knowledge*'s Mike Nichols, *Repulsion*'s Roman Polanski, and *The Way We Were*'s Sydney Pollack. All turned it down. So producer Freddie Fields finally took the novel to Richard Brooks, whose previous credits, such as *The Blackboard Jungle, Elmer Gantry,* and *In Cold Blood,* had given him a reputation, oddly enough, as a "male-action picture" director.

"I was suckered into it," confesses the 65-year-old Brooks. "Fields asked me to read the novel, which I didn't like and I refused. I knew what kind of picture Paramount wanted, and I had no intention of making it. But I became intrigued by the possibility of saying something about the lack of commitment young people seem to have today: their infatuation with the merely sensational; their desire for instant relief and gratification; their lack of sexual joy; and their disillusionment because everything doesn't turn out the way TV commercials say it should."

Brooks sat in his study at his Bel Air home, which he is in the process of selling to meet expenses. For *Goodbar* he is taking director's scale—$12,000—and a percentage of profits, if there are any. But if he is struggling to make it through till the next job offer, it doesn't show.

He tamped down the tobacco in his pipe and put a match to the bowl. The tobacco was Granger's and the acrid smoke bounced off the skylight. Cheap stuff, but Brooks has been smoking it ever since the bitter-cold night 40 years ago when the Salvation Army took him in. They gave him a bowl of soup, a piece of bread, the bottom half of some pajamas, and a half a pipe of Granger's.

Brooks knows about hunger and deprivation. During the Depression he rode the rails and watched hoboes go blind drinking Sterno. He dropped out of school on learning how his parents were scrambling to make his tuition. Brooks wrote some newspaper copy, did some radio stories and then some Hollywood scripts. L. B. Mayer, who disliked Brooks's inclination toward "message movies," finally gave him a directorial assignment—*Crisis*—in 1950 but froze him out of the cutting room. Throughout the fifties Brooks fought the standard studio battles but won because his films made money. "In *Blackboard Jungle* [1955] the studio wanted teenagers with knives. They didn't see the importance of the teacher in that film. They didn't see what he learned or how heroic he was." Brooks was soon offered "literary" projects. His adaptation of Conrad's *Lord Jim* was an interesting failure, mainly because Brooks always insists on writing his screenplays from scratch to fit his own notions of theme and substance. Authors are not always offended: Truman Capote applauded Brooks's version of *In Cold Blood,* a dark, terrifying look at two sad losers. He's also made two of the best Westerns of the last decade—*The Professionals* and *Bite the Bullet.* In the end, these themes labeled Brooks as a "man's director," despite his sage direction of strong females in almost all his films. And he surrounds himself with an almost exclusively female post-production crew.

Goodbar's sound editor, Kay Rose, laughs about Brooks's macho reputation: "Lemme tell you something about this 'man's man.' The other day he came in here and started to tell the crew about this old movie he'd seen the night before, *Next Time We Love,* about this newspaperman and his actress wife, who are separated because of their careers. And Richard is sitting there almost in tears telling us about this sentimental 'woman's picture.' He's even doing Jimmy Stewart's voice and imitating Margaret Sullavan in a small, tiny voice you could barely hear. It was so touching to see this big 'ogre' feel the way he did about that movie."

Nancy Sammons, once Brooks's secretary and now his assistant film editor, says of her friend, "Richard has a tough-guy image, I know, and he can give others ulcers. But he is also kind and wholly romantic underneath."

The changes Brooks has made in the *Goodbar* story do indeed give the heroine, played by Diane Keaton, a more romantic nature. Rossner's character was tough, bigoted, antiblack and antihomosexual. "The character in my picture is closer to the real-life girl on whom the story is actually based. She is, first of all, a dedicated teacher of disabled youngsters, an Irish Catholic, yet she fantasizes about a glorious sex life. She's jealous of her beautiful, successful friend [Tuesday Weld]. She wants relief, release, a satisfying of that hunger, but she doesn't want marriage or commitment to anybody. Still, she's the healthiest girl in the story. *She's a rock!* Some of her fantasies are quite funny, and the merger of fantasy with reality in this film is not always easy to see."

Brooks tapped his pipe into the ashtray but the pungent smoke still hung in the air.

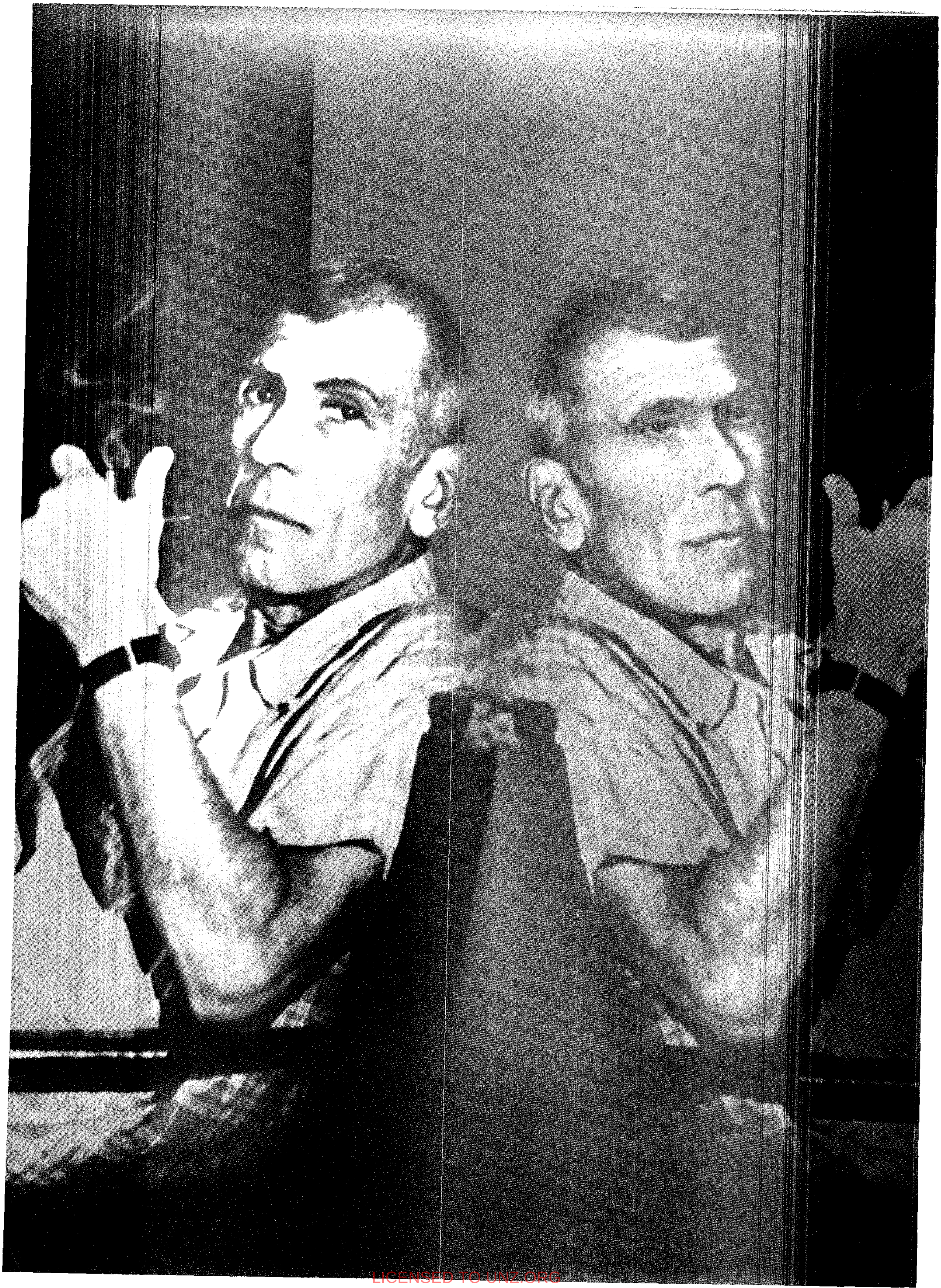
"The trouble with most young people is that sex is disappointing, because it's too available. I'm not making a thriller here, so the Keaton character needs time to develop. Paramount blew its top when I told them it was longer than two hours and twenty minutes. Even so, I've had to cut a scene in which a welfare worker talks about how love is driving people crazy."

I asked Brooks if he remembers his earliest moments of sexual desire and enlightenment.

He looked dazed for a moment, picked up his pipe, and relit it. Three puffs and the tobacco glowed red.

"Well, I do remember something. I was in grade school. Couldn't have been more than eight or nine. And I had a crush on my teacher. She was so beautiful. Probably seem a little plump to people now. And one day after everyone was gone, I went into the closet in the back of the room to get my raincoat. And she was in there just buttoning up her blouse. I could just see her brassiere. An electric shock went right through me. That teacher was something." **—John Mariani**

Richard Brooks: *The Salvation Army took him off the streets and saved his life. Illustration by Aerographics.*



Movies

Slices of Life

Reel stories look at life, with the dance world one theme. Even Nureyev takes to the silver screen—as the great Valentino.

LET JOY REIGN SUPREME

JOAN DWORKIN

Noiret: Debauchee.

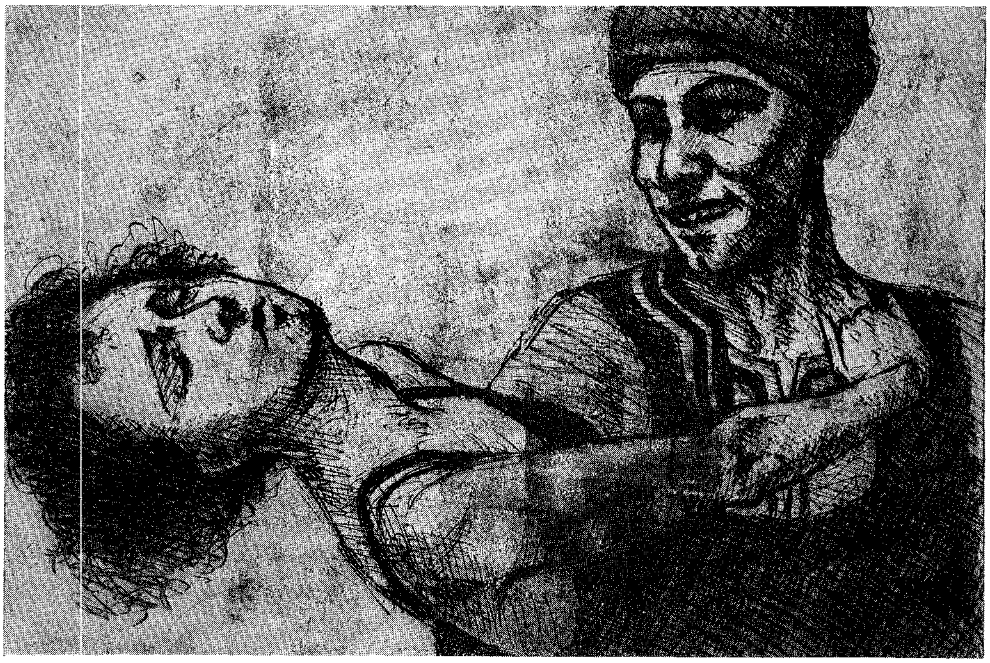
This new film by Bertrand Tavernier—whose first, *The Clockmaker*, scored a critical success here (John Simon loved it)—is a lavish tale of prerevolutionary France. Philippe Noiret plays a man whose restless intellect and energy have been spent in obsessive debauchery.

THE TURNING POINT

Directed by former dancer/choreographer Herbert Ross and produced by his wife, former ballerina Nora Kaye, this Twentieth Century–Fox film stars Anne Bancroft and Shirley MacLaine and, most exciting, features the great Mikhail Baryshnikov. Also appearing are Leslie Browne, Antoinette Sibley, Alexandra Danilova, and James Mitchell, all of utmost importance in dance.

Baryshnikov: On, dancer!

BRUCE WALDMAN



Valentino: *Whole lotta sheikh-in' goin' on.*

VALENTINO

A United Artists *hommage* to the world's greatest lover boasts the world's greatest dancer-actor-superstar (ask any balletomane, or the man himself), Rudolf Nureyev, and is directed by Ken Russell, who is famous for excess, so we can expect, at least, "something different." In the cast with Rudi: Leslie Caron, Michelle Phillips, and Carol Kane.

THE WORLD'S GREATEST LOVER

A new Twentieth Century–Fox offering takes place in 1926 and is about a half-crazy Midwesterner (played by Gene Wilder, who also wrote and directed) who is convinced he can win the title of WGL in a Hollywood contest. Carol Kane assists and abets this nut.

JULIA

Jane Fonda, Vanessa Redgrave, Jason Robards, Hal Holbrook, Rosemary Murphy, and Maximilian Schell are all in Twentieth Century–Fox's tale of mystery and intrigue set in Europe just before World War II. It's adapted from Lillian Hellman's *Pentimento* (Fonda plays Hellman) and is directed by Fred Zinnemann.

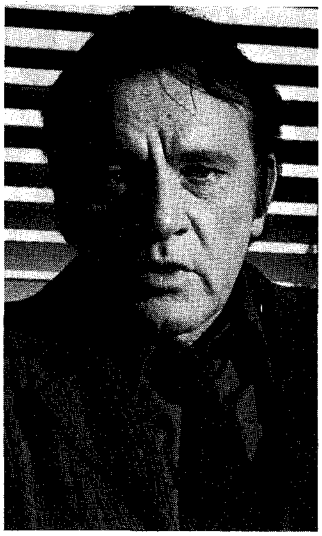
Peter Firth and Ann-Margret: Down by the river.

JOSEPH ANDREWS

This is perhaps Paramount's most eagerly awaited fall film and certainly its most literary. Based on Henry Fielding's 1742 novel and directed by Tony Richardson, it's a candid portrait of the manners and customs of the time as seen through the misadventures of a youth who rises from servant status to dally in the halls and bedrooms of nobility. A plus: Peter Firth in the role of Joseph. Ann-Margret fills the role of Lady Booby.

THE CHOIRBOYS

Joseph Wambaugh's controversial novel about a group of L.A. uniformed cops, their adventures and misadventures, has become a Universal movie, directed by Robert Aldrich and starring Charles Durning, Louis Gossett Jr., Perry King, Clyde Kusatsu, Randy Quaid, and a bevy of other uniformed beauties.



Burton: Horse sense.

EQUUS

Peter Shaffer adapted his prizewinning stage play for this United Artists film, opening it up to the full potential of the screen. Shooting takes place in meadows, stables, hospitals (which may allow for too much realism, considering the fate of the horses). Sidney Lumet directs, and the cast boasts Richard Burton, Peter Firth, Joan Plowright, Harry Andrews, Eileen Atkins, Jenny Agutter, and Kate Reid—a stableful of talent.

CLOSE ENCOUNTERS OF THE THIRD KIND

Steven Spielberg directs this Columbia film, which stars Richard Dreyfuss, François Truffaut, and Melinda Dillon and is all about UFO's. The theme is "we are not alone in the universe." The studio, which claims the movie deals with science fact, not fiction, is being very secretive about the whole affair.

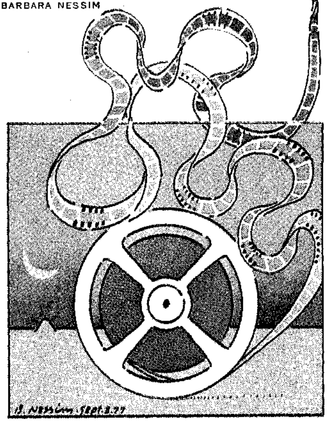
SATURDAY NIGHT FEVER

This Paramount entry, based on a story by Nik Cohn that first appeared in *New York* Magazine, is about the hangouts and tribal rites of disco-dancing teenagers. John Travolta is the star, John Badham the director. It's expected at Christmas.

BOBBY DEERFIELD

In his first romantic role, Al Pacino plays an aloof American race-car driver who meets a warm-blooded, adventurous European woman (Marthe Keller). Sydney Pollack directs this Columbia offering.

BARBARA NESSIM

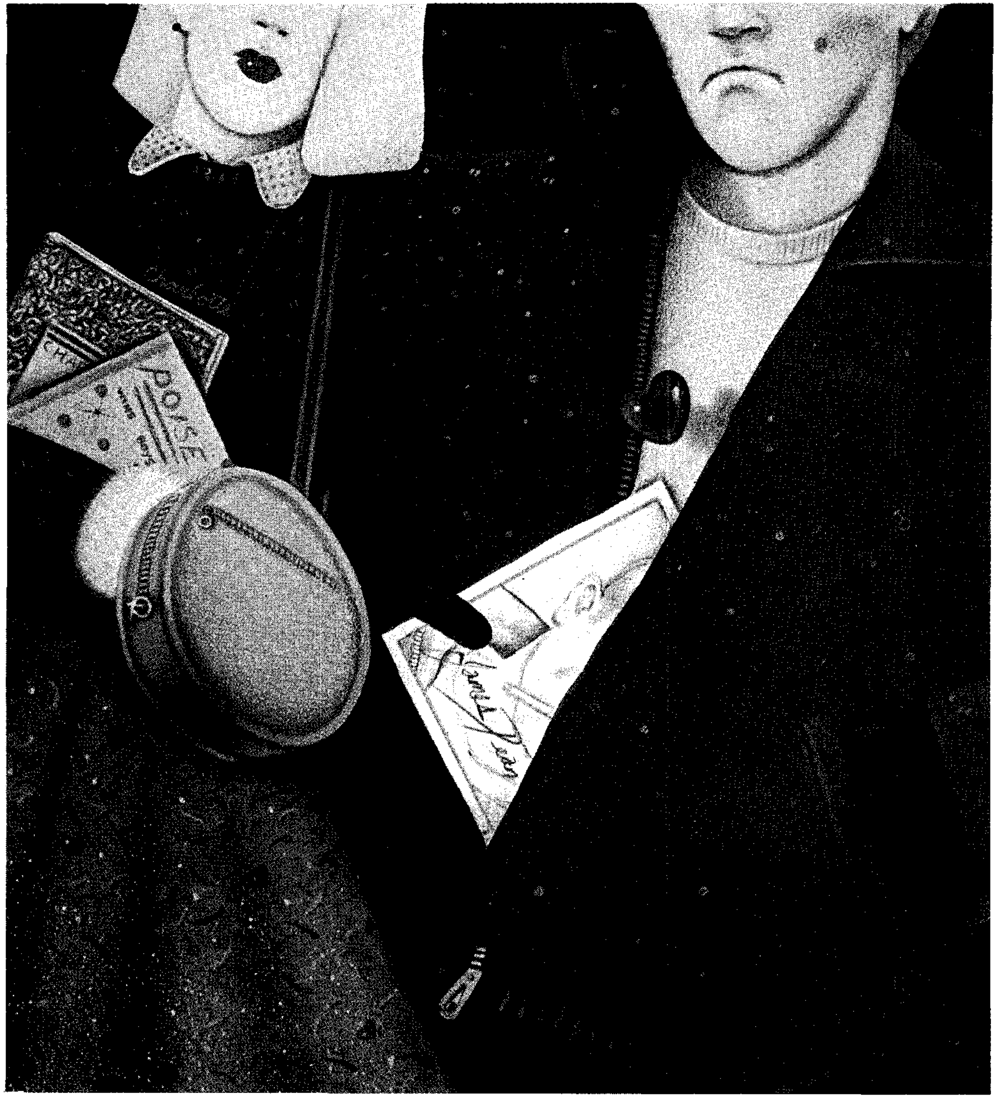


Festival: Pick of the flicks.

NEW YORK FILM FESTIVAL

In this, its fifteenth year, the festival runs from September 23 through October 9. Opening- and closing-night performances will be in Lincoln Center's Avery Fisher Hall; the rest, in Alice Tully Hall. The opener is Agnes Varda's **One Sings, the Other Doesn't**. A brief sampling: **Short Eyes**, an American entry based on the prison drama by Miguel Piñero (September 28, 29); **Salo**, Pasolini's last film, banned in Italy (October 1, 2); **Roseland**, a Merchant-Ivory production with Geraldine Chaplin, Christopher Walken, Teresa Wright, and Lou Jacobi (October 2, 4); and Claude Goretta's **The Lacemaker**, with Isabelle Huppert as a Parisian working girl (October 6, 7).

DAVID CALVER



9/30/55 : *A star is mourned.*

9/30/55

Universal's release about seven college students whose lives are irretrievably affected by the death of their film idol on 9/30/55 stars Richard Thomas as one of the students. Susan Tyrrell is the only other familiar name, the rest being unknowns picked by director James Bridges "to get the look and feel we wanted." **—Ruth Gilbert**

The Architectural Artifact

Citicorp Center is a $96-million space waster that—despite the sci-fi equipment—is still a fifties throwback.

You may think the reality-oriented bottom-line seventies are going to spawn only the most pragmatically shaped architecture. No more towering glass-and-steel monoliths, expensive to build, costly to maintain, dotting the landscape. Look again. In spite of the recently acquired taste of many architects to think small, to preserve, convert, and remodel old buildings, new gargantuan extravaganzas still proliferate.

The new Citicorp Center at 54th Street and Lexington Avenue is an example par excellence. Showy and stunning to the point of distraction, it is not a cheap building. It sits on land that alone cost $40 million—the most expensive block assembled in Manhattan's history. The 914-foot-high tower cost another $96 million. Yet it contains only 46 floors of offices—in a building high enough to comfortably hold at least 70 floors.

Citicorp Center's 45-degree-angle roof is a far cry from your normal flattop modern high rise on New York's skyline. At street level, its massive 127-foot-high piers lift the tower ten stories off the plaza, dwarfing new St. Peter's church and a low-rise block huddling beneath. And then there's the 160-foot-high hat (the slanted top) and its 127-foot-high heels (the piers), none of which encloses usable office space.

Offsetting possible accusations of prodigality, Citicorp has come up with a battery of cost-cutting and energy-saving features. A "tuned mass damper," a 400-ton concrete block atop the tower, pared off $4 million in structural steel to keep this piece of outsized furniture from twisting in the wind. Then, to get as much rentable floor space as possible on each 24,600-square-foot floor, the architects installed New York's first double-deck elevator system. Instead of a standard 26 elevator shafts, the building only has 20. But it means someone entering the office building from the street must go down one flight to take elevators to even-numbered floors, and someone coming into the building from the subway concourse must go up to the street level to ride to odd-numbered floors.

Citicorp is especially proud of such conservation measures. For example, the heat generated by people, lights, and office equipment that is normally exhausted out of the building is recirculated through units at the perimeter of each floor. The tower needs no heat until outside temperatures plunge below 32 degrees. On top of that, a computer keeps track of weather conditions and hones heating and cooling requirements down to fit the numbers of people using various parts of the complex at any given time. Furthermore, special low-brightness fluorescent fixtures in Citicorp's own offices cut the use of electricity for lighting in half.

Nevertheless, as efficient as energy-conscious efforts are, they fall short of being truly radical. For one thing, that heat-reclamation system of Citicorp's is useless in summer, when a quite conventional air-conditioning system is in operation. The reflective and double-paned glass of the windows can only do so much to reduce heat loads. Inoperable windows can't help.

On the 25 floors that Citicorp's management occupies, an open office landscape system has been installed—to help quickly distribute heating and air conditioning throughout each floor. Office landscaping—a flexible system of office furnishings based on five- and six-foot-high freestanding partitions and storage walls—has become the *dernier cri* of the corporate world in the last decade.

The only trouble is that the system may give you privacy visually, but not aurally. In even the best office landscapes, voices carry. So Citicorp has added "white noise," a noise like air conditioning, piped in on top of the sound of *real* air conditioning. "I keep falling asleep with this white noise," moans one executive. "I never see anybody, and all I hear are low, disembodied voices. The feeling you get is of isolation, not privacy."

Contrasting with the offices inside is what bubbles around the base of the gateleg tower, a novel urbanistic brew. In order to acquire St. Peter's $9-million 15,000 square feet of property at 54th and Lexington, Citicorp had to allow the church to rebuild on the same site and set up a central plaza under a condominium arrangement. The church wanted to be next to the plaza, which now occupies the corner of 53rd Street and Lexington, along with a concourse link to the subway stop. And behind the church, nestled under the legs of the tower, is a seven-story low-rise block containing a three-level shopping mall, soon to open.

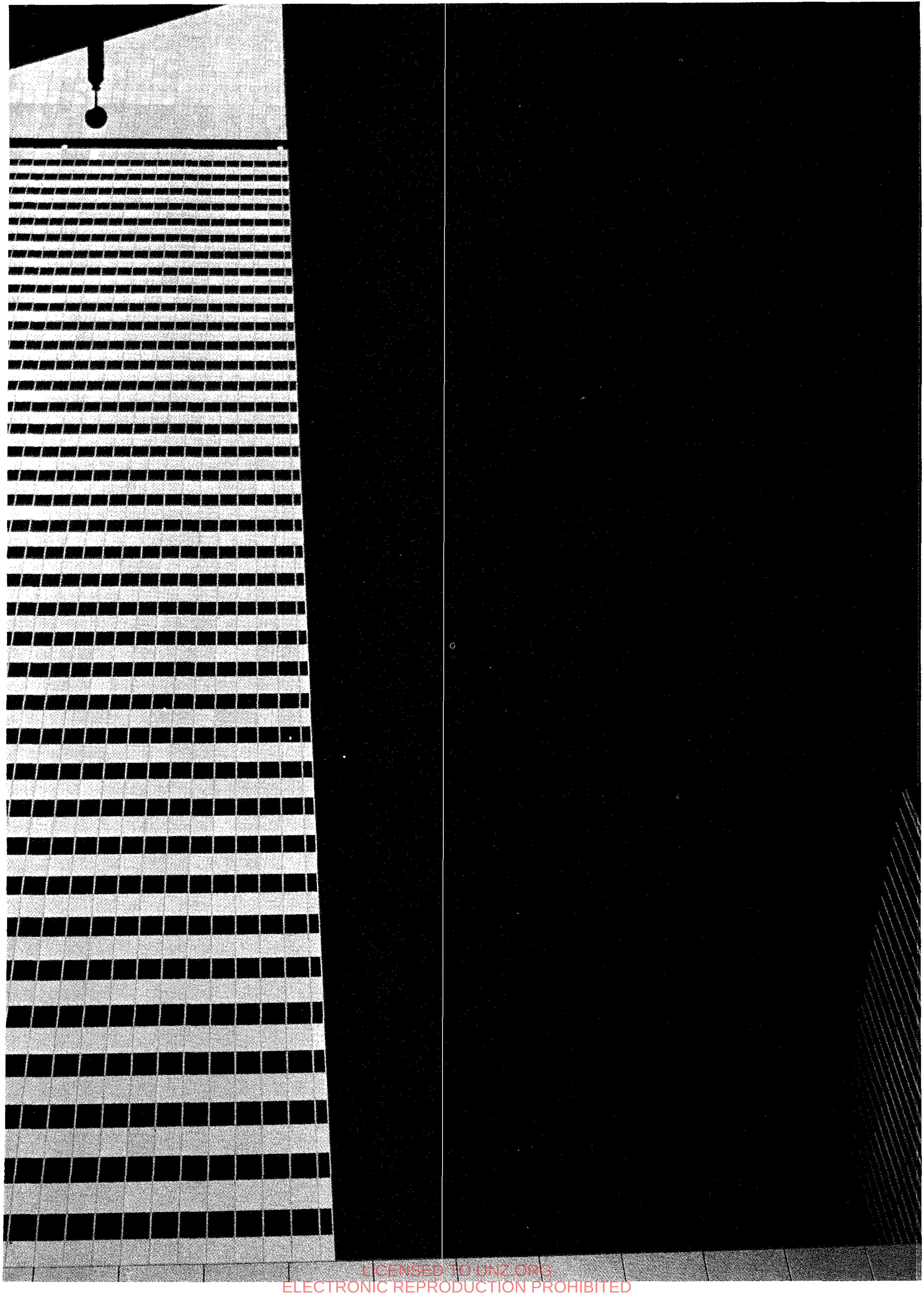
All these amenities—plazas, retail space, through-block arcades, open concourses—were devices to enable Citicorp to obtain bonuses in floor area up to a ratio of eighteen times the size of the site instead of the normal fifteen. More important is that these features should go a long way to upgrade an area that's been on the skids for the last decade. Citicorp is intent on having only quality tenants for its shopping mall. The bank is proceeding to snap up property in the scuzzier block south of the center. Just to make sure it won't be adding to—or even encouraging—the proliferation of the neighborhood's topless go-go bars and pizza parlors. Citicorp knows high-gloss architecture alone does not make a prestige building. You need a prestigious location, even if you have to shape it up yourself.

It's too late, however, to shape up the design of the center's shopping mall. It is something of a disappointment, just one more anonymous glass-and-aluminum wall, smack at the edge of the sidewalk. Tantalizing displays may soon fill those windows. But this banklike façade treatment is still a dull substitute for the old small-scale townhouses and brownstones containing boutiques, theaters, and restaurants that once made the 54th Street block one of the more special urban settings in midtown.

It is unlikely that Citicorp Center will take on a historic or prototypical role. The slick end-table form with a slanted top is too unrealistic (or better, surrealistic) in terms of construction cost versus usable space to be emulated by many other clients. A throwback to another time, Citicorp—despite its stylish coat of shiny aluminum and tinted glass—is little more than a modern fifties high rise in drag.

—Suzanne Stephens

Citicorp Center: *The new building is showy and stunning to the point of distraction. Photographed by Hughes Colson.*



Tomorrowland Today

Citicorp Market—a seven-story tree-dotted atrium separated from three shopping-restaurant levels by walls of glittering glass.

AUBERGE SUISSE

Fondue, of course—cheese, chocolate; raclette and rösti; Swiss wines; rich desserts. Auberge Suisse, with its stainless-steel foil, mirrored ceilings, subtle colors, is as tailored as a Savile Row suit.

LES TOURNEBROCHES

There'll be a nice simplicity about Les Tournebroches, with its exciting corner space under sloping ceilings. A rotisserie (*tournebroche*) will be the focal point of the restaurant's twenty tables. Here will sizzle legs and racks of lamb, suckling pig, chicken, venison, beef.

MADISON & PARK AVENUE FLORISTS

Scented geraniums, violets, and such, in season; new-chic weeds like goldenrod and Queen Anne's lace; flower sculpture, and ficus trees and other standards from the people who supply the flowers for Windows on the World.

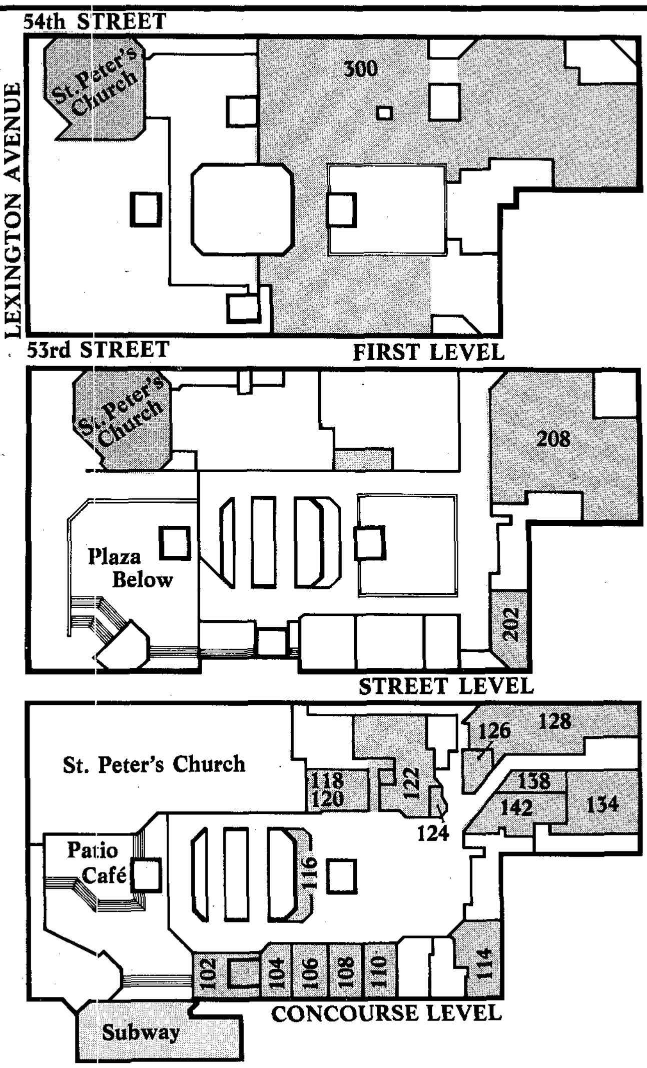
INTERNATIONAL SMOKE SHOP

The theme of Alan Broder's "world's most beautiful smoke shop/newsstand": 2001 A.D. The wares: Dunhill smokes, foreign newspapers.

NIKI EKSTROM

DUNHILL
STANDARD MIXTURE
MEDIUM

International: Pipe dreams.



THE MARKET AT A GLANCE

Here, the shops and restaurants that (so far) make up the market that's scheduled to open November 21 in the new Citicorp tower on Lexington Avenue between 53rd and 54th streets. Target dates for each shop's opening are given.

Concourse (bottom) Level: *No. 102,* Madison & Park Avenue Florists (11/21); *104,* Doubleday Bookstore (11/1); *106,* Chez Chocolate candy (11/21); *108,* Avgerinos Greek market (11/7); *110,* Bakery au Bon Pain (11/1); *114,* Les Tournebroches restaurant (11/21); *142,* Auberge Suisse restaurant (11/21); *138,* Market Clam and Oyster Barge (early November); *134,* Richoux of London restaurant (10/18); *126–28,* Hungaria restaurant (11/21); *122–24,* Alfredo the Original of Rome restaurant (11/21); *118–20,* Healthworks (11/15); *116,* Small Pleasures pâtisserie (11/21).

Street (middle) Level: *No. 202,* Nyborg-Nelson restaurant (11/7); *208,* Conran's furniture (10/4); *222–24,* International Smoke Shop (10/15).

First (top) Level: *No. 300,* Conran's furniture store.

DOUBLEDAY

This Doubleday will have a big stock of cookbooks and books on leisure.

RICHOUX OF LONDON

New York's version of Richoux of London will be open around the clock. Dover sole and Scotch salmon will be flown in, and English cheeses, and so forth. A three-course meal will cost about $8, including a glass of wine. Also on sale: tried-and-true British specialties like Tiptree preserves and Jackson of Piccadilly teas.

THE OYSTER BARGE

IRENE STERN

Oyster barge: Shell game.

At this spot, which is aiming for the "cleaned-up old-barge look," customers stop first at the stew kettles (lobster, crabmeat, oyster stew), then on to the icebed for shellfish opened to order.

BAKERY AU BON PAIN

Baguettes and boules and a dozen other breads. Croissants and brioche and pain chocolat. See yours made, and have it with a cup of café au lait.

ALFREDO THE ORIGINAL OF ROME

The name says it. Famous Italian noodle king Alfredo di Lelio and partner will serve *"the* original" fettucine Alfredo, plus the di Lelio family's regional pasta dishes and veal specialties.

AVGERINOS

A friendly-looking Greek restaurant: stucco arches, tile floors, and all that. Moussaka, gyros, avgolemono soup, and traditional pastries to eat in or take out.

NYBORG-NELSON

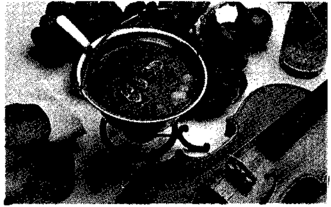
The owners' Second Avenue store is an informal meeting place for the Scandinavian community here, drawn by the poignant scent of pickled herring, the promise of Swedish pancakes. Here there'll be similarly authentic foods to eat on the spot or take out, including trays of fresh open sandwiches, four kinds of herring, imported crayfish, and, of course, schnapps and Carlsberg beer.

HEALTHWORKS

A splendiferous place. A 40-foot-long sheet of glass separates Healthworks from the market's tree-filled courtyard. The décor: park-bench banquettes and vast, grainy photomurals. The fare: twenty kinds of salad, vegetable strudel, quiche.

HUNGARIA AND SMALL PLEASURES

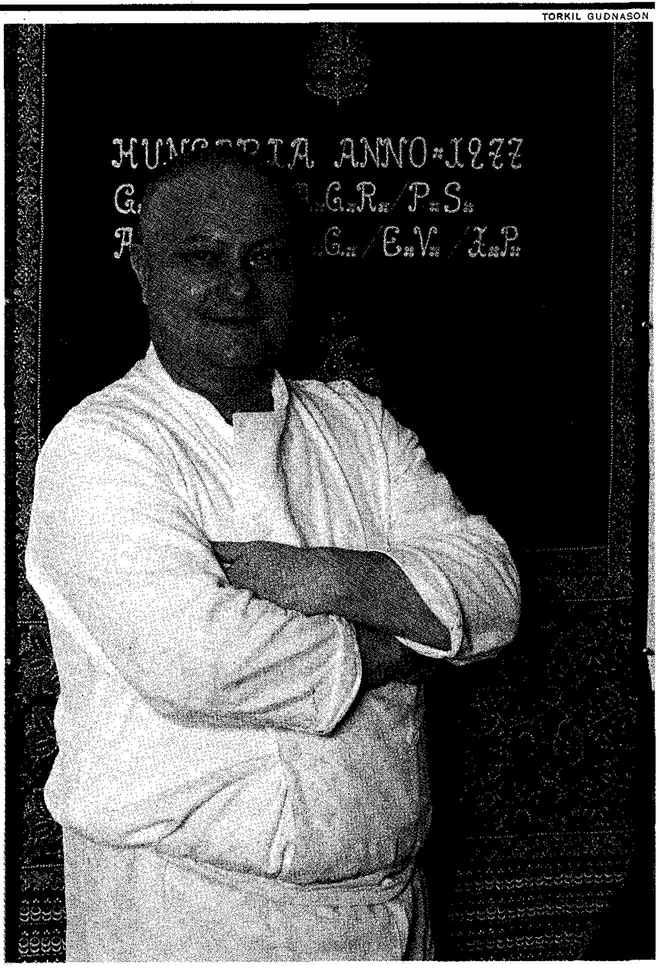
TORKIL GUDNASON



Hungaria: Kitchen rhapsody.

Yellow-washed pine floors, pale-pink walls, glazed ceramic tiles. A strudel room, a wine bibbers' bar, a sausage tree. Specialties dreamed up by four chefs flown over from Hungary. And, in the evenings, says George Lang, "we'll have Hungary's top gypsy orchestra." This is Lang's Hungaria, an evocation of a patrician dining room in, say, Budapest at the turn of the century. In the atrium, his pâtisserie, Small Pleasures, which has, he says, "the feeling of a turn-of-the-century Viennese or Hungarian pastry shop." And oh, what food! Danish, strudel, Linzer torte, soup, health-foody things, and more, just 75 cents and up.

TORKIL GUDNASON

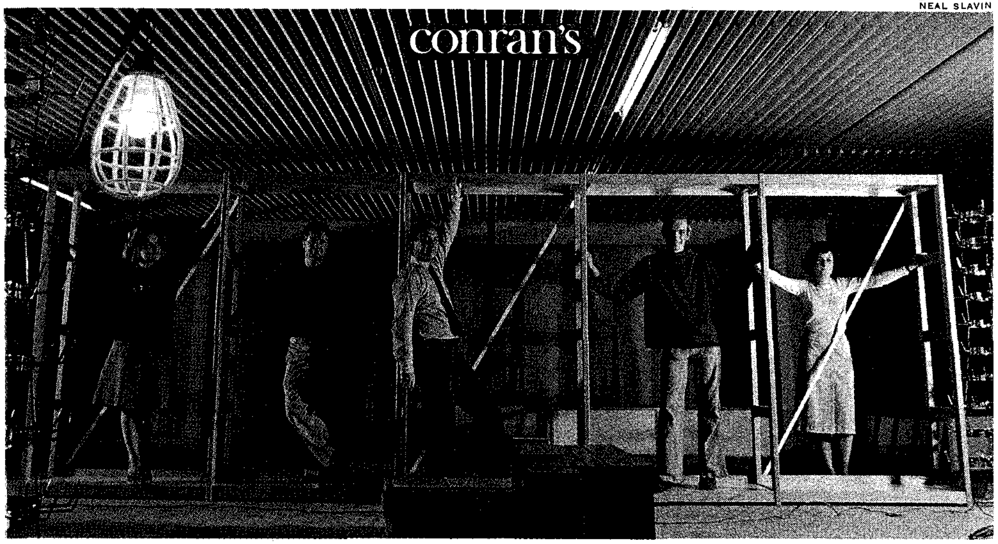


Hungaria's chief chef, Sandor Lasky: Just the gypsy in him.

CONRAN'S

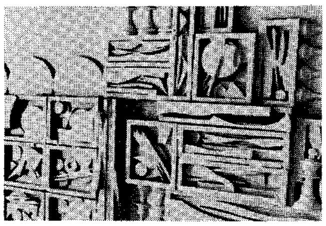
Cash-and-carry home furnishings, from 7½-foot sofas to window shades custom-cut while you wait. Terence Conran, founder of Habitat in England, brings to New York that chain's innovative and affordable design in a country-charming/Bauhaus idiom. And it's relatively cheap (sofas go from $129.95 to $700, for instance). On the street level: dining rooms, kitchen tables and cupboards, living rooms, kids' environments. Upstairs: an enormous department of furniture you assemble yourself; coordinated wall coverings and window shades; fat bolts of fabric (custom upholstery takes only two weeks); rugs. Around the atrium: the famous kitchen department: accessories, china and glass, bed linens, bath accessories, lighting, toys. Most of the designs are exclusive to Conran's. You can pick out your living room and take it with you, or have it delivered for 5 percent of the retail price.

NEAL SLAVIN



Conran's: You can take it with you, say home-furnisher Terence Conran (center) and friends.

ST. PETER'S



Erol Beker Chapel: White rites.

The market's spiritual anchor is St. Peter's (Lutheran) Church. Walk in on the balcony of the sanctuary: The vault of this lofty space takes your breath away. The step-seated church below resembles an amphitheater, the pale purity of its skylit interior pierced by shards of bright color in a block of needlepoint-cushioned central pews. These, like the altar, are movable, for this church was designed to celebrate not only the sounds of worship but also jazz, chamber music, and theater events. Louise Nevelson did the sculpture for the dazzling white-on-white Erol Beker Chapel. **—Veronica McNiff**

Television

More From the Lunatic Fringe

Eugenie Ross-Leming moved on to the *Fernwood* set last November. "It was like being in Hitler's bunker," says the young producer.

Eugenie Ross-Leming is one of those young producers—Lorne Michaels of NBC's *Saturday Night* is another—who seem to view television as an us-and-them proposition, with "us" defined as the bright new talent and "them" as the tired old borscht-belt establishment that has reigned over television since the mid-fifties. Like so much of the bright new talent, Ross-Leming came out of Second City, Chicago's radical improvisation troupe. She thinks of Sid Caesar and Ernie Kovacs as pioneers whose manic vision was lost as television settled into a fat and secure middle age. Eugenie says that two years ago, when she left Chicago for Los Angeles, she would have told anyone who asked that Norman Lear was the person she'd most like to work for. "Norman hires young people," she says, "because he thinks that kind of craziness should be returned to television."

Ross-Leming did get a job with Norman Lear, writing and producing in the old Warner Bros. lot between Sunset and Fernwood. Her office is white and windowless and has a personalized straitjacket hanging on the coatrack. She complains about only two things: never seeing daylight, because of the fourteen- and fifteen-hour days she puts in, and having to work on the same lot where *The Donny & Marie Show* is taped. She has, she claims, been whacked in the head by pubescent Osmond fans while going to work in the morning. "It's a real peculiar life," she confides.

At age 30, Ross-Leming is something of a paleface anomaly in Hollywood. She flaunts her pallor and announces that she didn't come to town to take part in the California life-style. When she was knocking on doors and a manager told her she'd have to hang around two years before she could hope to do anything, she assumed the woman was *crazy*. It took a year and a half before Eugenie's career took off: She then fast-tracked from story consultant on *Mary Hartman, Mary Hartman* to head writer to coproducer in a quick four months.

Now, Eugenie Ross-Leming and her "creative partner," 28-year-old Brad Buckner, are set to produce two of Lear's new five-nights-a-week serials simultaneously: *Forever Fernwood*, this season's *Mary Hartman* without Mary Hartman, and *Highcliff Manor*, a "gothic mystery/humor serial" set in a spooky New England think tank. *Highcliff Manor* won't go on until spring, but *Fernwood* premieres next month. Can Brad and Eugenie carry the load? "I don't know," Eugenie says. "It's really going to be interesting."

Ross-Leming became involved with *Hartman/Fernwood* last November, when she and Buckner were creating their gothic for Lear. Producer Viva Knight (who left a few months later to put on *All That Glitters*) called them in to ask what they disliked about *Mary Hartman.* "I could think of a lot of things," Eugenie says. "I thought the show was treading water—not transcending its form. The characters didn't change and develop. There were too many shots of people sitting around drinking coffee. I thought part of the message was to present boredom—the American malaise. But you don't present boredom by boring people.

"*Fernwood* is almost like *Lord of the Flies.* It's a peculiar island somewhere in the middle of America. It's populated by really peculiar people. They all have dreams: Loretta's dream is superstardom; Merle wants political office or divinity, whichever comes first; Wanda wants sophistication; Kathy's trying to find true love; Mary thought she wanted Sergeant Foley, but you saw what happened at the end—she was standing in the kitchen worrying about waxy yellow buildup, just like in the first episode. This show is an exercise in frustration. We don't have a happy ending. Life is like a sine wave—it goes up, it goes down.

"People ask me what it all means and I really don't know. It's an ongoing drama and its meaning changes weekly. Somebody read me a review once that said the show was 'almost an artifact—a monument to our times.' Can you believe that? I'm not in the business of making monuments. I'd drive myself crazy if I were.

"You know, satirists are usually looked upon as avant-garde fringe lunatics. I think they're totally the opposite. I think they're conservative people. They're people who have an ideal of what perfection is—of what ought to be. Of course, this ideal is constantly missed. What satirists do is make note of that."

When Brad and Eugenie moved on to the *Hartman* staff, ratings were down and Norman Lear had just thrown out six weeks of scripts. "It was like being in Hitler's bunker," Eugenie says, widening her eyes and limning hysteria. "We didn't know when the next cave-in was coming. It was March before we started to crawl out of the rubble." When Lear finally let them take charge, the endless kaffeeklatsch was replaced by the kind of television where bombs explode and jeeps drive into the walls of the Capri Lounge. "Brad and I are very much in favor of the Three Stooges school of comedy," Eugenie says.

As producers, Buckner and Ross-Leming are responsible for what Eugenie calls "the long view"—by which she means a detailed involvement in everything from story concepts to final edits. Her tendency to indulge in last-minute changes can be nerve-racking in a series as tightly paced as *Hartman*, where every morning is taken up with rehearsals and every afternoon with shooting. She gets away with it because the changes she wants are generally considered intelligent. "Tempers flared last season," says one director, "but everybody parted friends."

"I'm not genteel," Eugenie admits. "I think you have to make a decision and stand by it. People seem surprised when I do that. I've had people say, 'You've really got balls—har, har.' That's really charming. People expect a woman to insinuate herself into the situation—to bat her eyelashes and say, 'Ah'm just gonna faint if you don't *do* this!' I'm more likely to say, 'Get the f - - k over here *now*, asshole! This is a TV show, not a summer camp!' There just isn't time on a show like this to pirouette around the issues.

"I think I have a pretty good sense of who I am—and if anything will get you through Hollywood, that will do it. Hollywood is littered with the bodies of castoffs, you know."

—Frank Rose

Eugenie Ross-Leming: *She is very much in favor of the Three Stooges kind of comedy. Painting by Carol Voucher.*

Books

Ritual of The Ring

Pete Hamill, columnist and celebrity, has written a novel about incest, which, he says, "has been around since Sophocles."

"Listen, I didn't start out to write about incest. God forbid. It took me till about page 80 of my second draft to realize that this book was going somewhere that I really hadn't anticipated. I sat there staring at the page and I thought, *Oh jeeez,* and then I thought, *F - - k it, if I don't follow through on this, the whole book turns out to be a c - - ktease.* We've already had the mother-son c - - ktease: Philip Roth, Bruce Friedman. But following through—listen, those scenes were murder to write without sounding like Harold Robbins."

Pete Hamill's first full-length novel, *Flesh and Blood* (to be published this fall by Random House), is, among other things, about a kid who wants to be a boxer. Hamill is probably the best-known print journalist in New York. It's not just that he is a popular columnist for the *Daily News* (and before that for the *Post*) or the author of books and screenplays and many magazine articles, or that, like most columnists, he knows a lot of people. It's rather that some of those acquaintances are extremely well-known women. Not every workaday columnist makes the cover of the *Enquirer* with Mrs. Onassis. The gossipy celebrity that naturally accrues to a certain kind of friendship can be forgiven, but writing a novel which is bound to be startling—even to *Daily News* readers—is not necessarily the way to anonymity. . . .

"That is ridiculous. Incest has been around at least since Sophocles." Good line. But the once hard-drinking Irish boyo now decorously sipping his Tab doesn't want to escape with a good line. "None of the themes in my book are new: Call them classic if you like. I want to write about the sexual nature of violence, about the ritual exercises in the ring, about the nightside of this city, about things that are bigger than real life. Like the mythic quest for the missing father, who assumes a size in the kid's head which doesn't exist in real life."

Your father? "Nah, my father wasn't missing, though you could say he was out to lunch a lot." Charming Irish grin. "*None* of these characters are based on real ones. The only thing that's taken straight from life is the gym, which, though I've given it another name, is really the Gramercy Gym, on East 14th Street, where I hung out a lot as a kid. As did José Torres and a lot of other boxers."

José Torres is a boxer who became something of a celebrity by hanging out with writers. Which brings us back to celebrity.

"Oh Jesus, these things seem so accidental. You start out to be a journalist, you cover a war well enough so that they give you a column, and one day you wake up and you're some sort of celebrity. All that stuff is like a parallel comic strip to my life that has nothing to do with my banging away at the typewriter or taking my shirts to the laundry. Once that comic strip starts rolling, a structure begins to *appear* to your real life which is not accurate. Look, I was writing screenplays before I ever started seeing Shirley MacLaine. I wasn't hanging out on a street corner. I had gone to school in Mexico [to study commercial art], worked in Europe for a year, started the column, worked hard at learning the difficult craft of journalism. Shirley didn't come along and *whisk* me anywhere. But my time with Shirley did coincide with a growing-up period in my life, a time when I stopped charging ahead just for the sake of motion. It was good for me and for my work."

And Jackie? "She's lovely. Terrific, intelligent, funny, nice. She didn't choose *her* comic strip, you know. You walk down the street with Jackie or Shirley and—Jesus—these guys with Leicas start leaping out of the sewers. But what are you going to do? You get too sensitive, you end up in a monastery.

"To the extent that I can control my life, I do. At times I've had a lot of pressure from the networks. But two months as a television reporter and that would be the last time I could walk to the deli and not have to answer to every guy who knows the face and the name. In some ways, the stage I'm in is ideal. I can still walk into a situation and say, 'I'm from the *Daily News*,' completely anonymously. On the other hand, important people tend to return my phone calls. They want me to like them, and so they tell me things. Which is handy for a reporter."

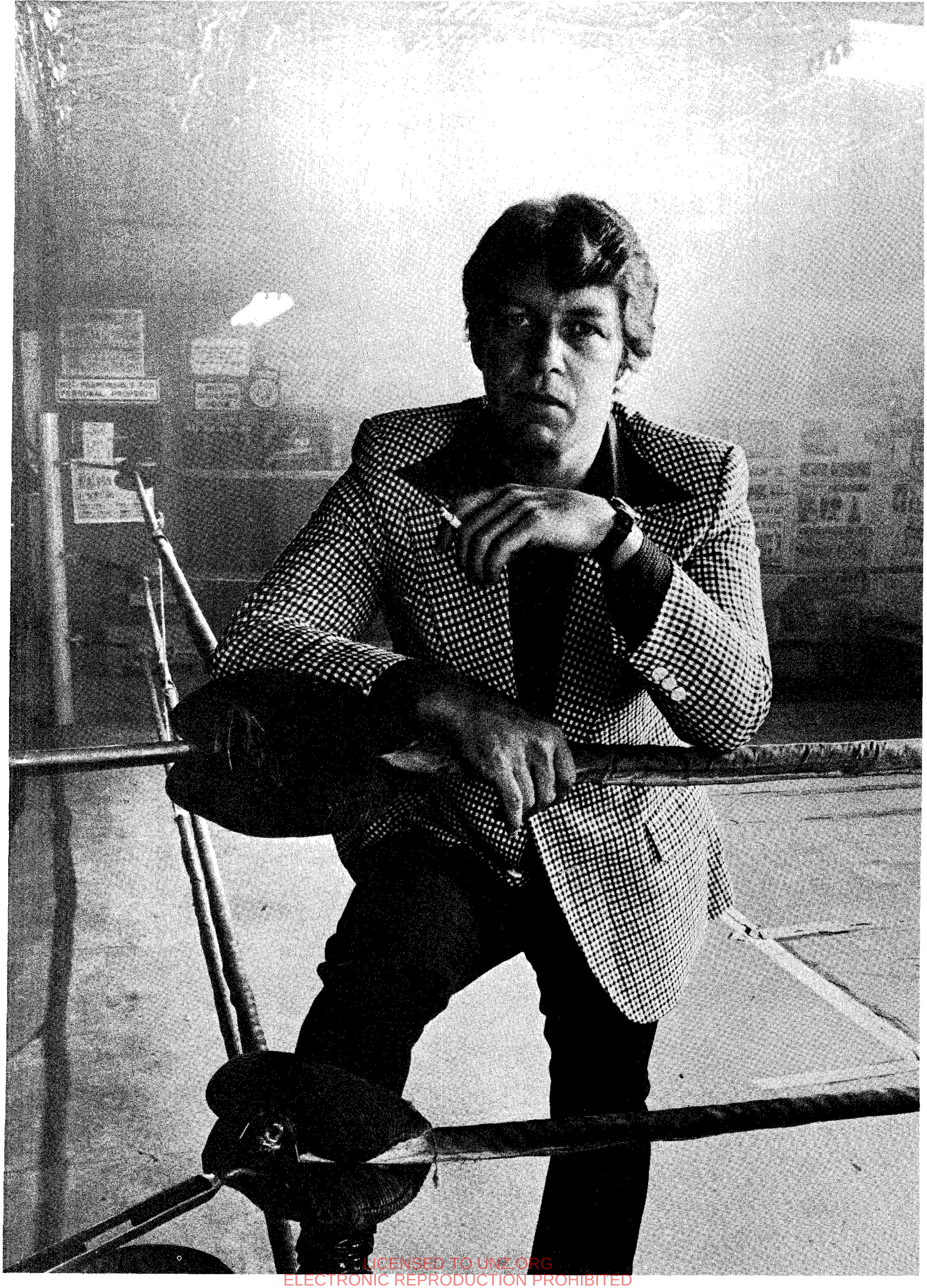
Hamill is not hard to like. At 42, he's probably more attractive than when he was younger, with rumpled dirty-blond hair falling into blue eyes that can turn from amused to shrewd in an instant. Though not straight from *The Front Page*, he comes off as very much the classic reporter. More, perhaps, than the novelist—at least than the average Joe's notion of a novelist.

"Look, the book writers I like are marvelous reporters. Dickens, Zola, Hemingway. They understood the sense of intimacy which is the thing that personal journalists like me are always looking for ways to bring off. Conrad once said that as a writer you use words to give people as many senses as you can—you want people to see, hear, smell, taste, touch. *That* is how a print reporter can compete with the cameras and win.

"A reporter is the guy you send very deep into the cave in the dark to come back and tell you what it's like back there. A columnist puts that experience through his head to give you not only the scene but how he feels about it—I'm like a guy who has been writing you letters for fifteen years. But a novelist has caves in his mind—or perhaps those caves translate into something else to take on a new meaning in terms of the story. I have not really written a story *about* incest, the way I would if I were reporting on it or talking about it in a newspaper column." More Tab; beer would look more natural. "It's easier to talk about newspapers. No matter what happens to me as a writer, I'll never give up newspapers. Sometimes I compare working for the *News* to playing in Count Basie's band—which is another thing I wanted to do when I was a kid. You've got the soloists—that's Jimmy [Breslin] and me. We step up and blow our 32 bars, then step back to let that great brass section—that's the crime reporters—take it away. Then the rhythm section, the headline writers and the rewrite men, come in with that strong backup, and you hear all the little side numbers floating off their sounds. Wah wah. Great city music."

—Alice K. Turner

Pete Hamill: *His time with Shirley was good for his work. And Jackie? She's terrific. Photographed by Henri Dauman.*



The Writes Of Fall

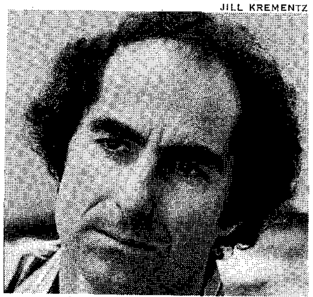
From Margaret Drabble, civility; from Marilyn French, passion; from *Larousse*, delectable reading…and love from the Duke.

THE PROFESSOR OF DESIRE

By Philip Roth, Farrar, Straus & Giroux, $8.95

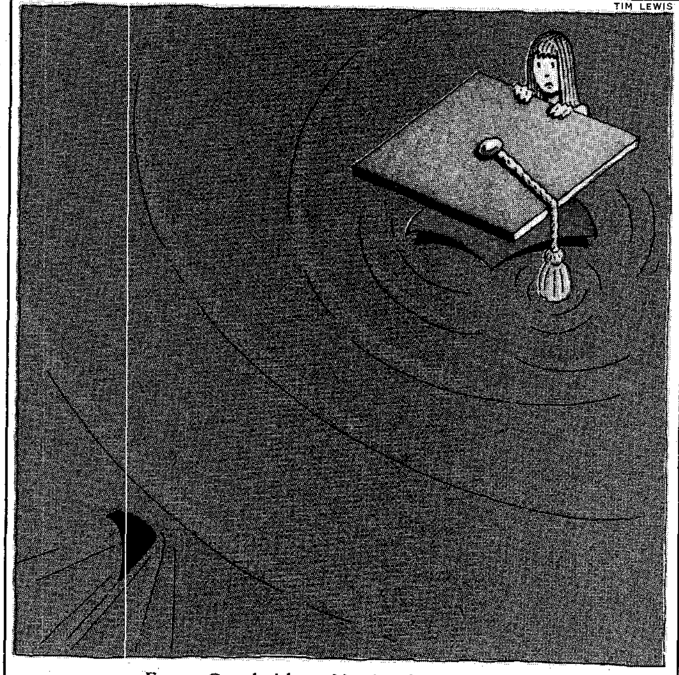
Portnoy is older now and maybe just a bit more grown-up. His name is now David Kepesh and he is a university professor, but he has hung on to most of his well-known character traits. He still spends an inordinate amount of time chasing down his next sexual experience ("Studious by day, dissolute by night," is the Byron quotation which, as a student, he hangs over his desk). This book isn't as manic or as funny as *Portnoy's Complaint*. Still, the author's malicious ear for language is as keen as ever, and, amid the angst, there are some wild moments. This time, Roth gives his hero a chance, with a sweet and patient girl (a *shiksa*, of course) who is too good to be true. Does he take it? One guess.

JILL KREMENTZ



Roth: Portnoy grows up.

TIM LEWIS



From Cambridge: No feminine mistake.

THE WOMEN'S ROOM

By Marilyn French, Summit, $10

With all the talk of "liberated" women's novels, there has never been, until this fall, a really political novel about men versus women in America. Marilyn French, a former Harvard professor, has written a long first novel about woman's fate during and after the heyday of the "feminine mystique." The novel is sure to make waves this fall. The first half takes place in suburbia, an odious place populated by unhappy women, insensitive men, and selfish children. When Mira, the heroine, escapes to graduate school in Cambridge, it is as though she has entered a new world. She meets new friends, develops a new relationship with her children, even falls in love.

With all its faults—talkiness, oversimplification, sentimentality, and a certain grim obsessiveness—this is a haunting novel, perhaps even a milestone.

SHADOW BOX

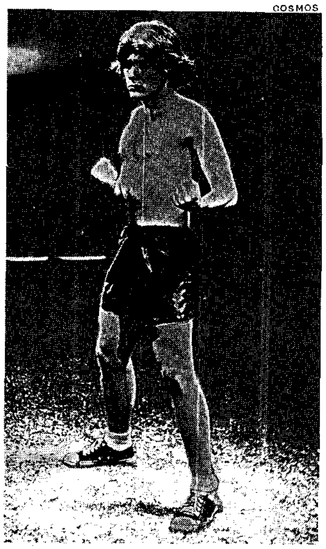
By George Plimpton, Putnam, $9.95

"I thought you were writing a book on boxing," remarks one of his friends to our foremost participatory sportswriter.

"I am," he replies. "But a lot of other stuff seems to creep in. It's mostly about people taking matters into their own hands—gangsters, mercenaries, jealous lovers, outraged writers. . . ."

Only sometimes is this a book about boxers. There is a whole chapter about writers' death fantasies. Writers, in fact, turn up throughout the book (Mailer, Hemingway, and Hunter Thompson get their preexisting legends polished up some) but the book's heroes are, finally, the boxers. Archie Moore, with whom Plimpton once fought a match, turns out to be an articulate, sensible, and likable fellow. Ali is Ali, only more so, and Joe Frazier, at the end of the big Ali-Frazier match, which Plimpton covered in Africa, has a moment of tragic and touching nobility.

COSMOS



The boxer: Fisty cuffs.

SWING AMONG THE STARS

So many of our favorite movie people have taken to the typewriter this fall that it's, as we say, a reel feast. How about *America, Why I Love Her*, by John Wayne, with Billy Liebert and John Mitchum (Simon & Schuster, $7.95—but you can get the autographed edition for $15). No? Well, there's always Josephine Baker's *Josephine* (Harper and Row $12.95). Or *A Postillion Struck by Lightning*, by Dirk Bogarde (Holt, Rinehart and Winston, $8.95).

Ladies, what about *The Eternal Male*, by Marie-Thérèse Guinchard and Omar Sharif (Doubleday, $7.95)? If the Arab prince isn't welcome in your tent, there's *Arnold: The Education of a Bodybuilder*, by Arnold Schwarzenegger and Douglas Kent Hall (Simon & Schuster, $9.95).

PICTORIAL PARADE

The Duke: Country boy.

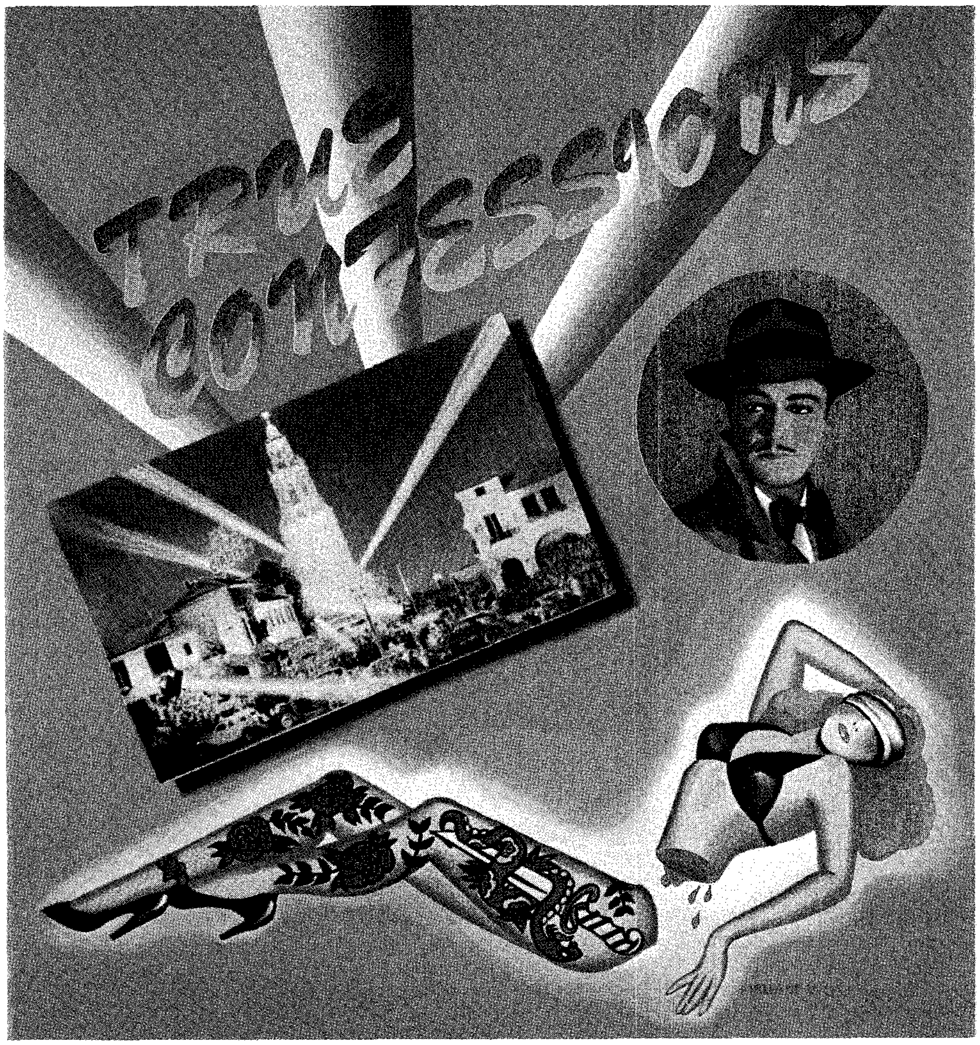
TRUE CONFESSIONS

By John Gregory Dunne, Dutton, $9.95

She was 22 and she wanted to be a movie star. When her body was found on a seedy Los Angeles street corner, cut clean in two with a tattoo on the lower half, the newspapers dubbed her "the Virgin Tramp." The police put Tom Spellacy on the case, the cop whose brother was the Right Reverend Monsignor Desmond Spellacy. The time was right after World War II.

Echoes of forties tough-guy movies, of Hollywood novels past, even of the old Bing Crosby Irish-priest movies, keep sounding through this funny almost-mystery by the scriptwriter and nonfictionalist (*The Studio, Vegas*) who is also married to Joan Didion. The cops and priests and women who talk with saints who are the principals here could be nothing but Irish, and Dunne has a magnificent ear for the Irish lilt. His cast of secondary characters is as loony and varied as any Nathanael West purist could ask for: a midget waiting for the next remake of *The Wizard of Oz*, a small-time yegg who dreams of getting on the "ten most-wanted" list, a barber-rapist who insists on shaving his victims, and a bum named Shopping Cart, who sells puppets to shooting galleries.

MIRIAM WOSK



Dunne's deed: Hollywood with tangled vines.

THE ICE AGE

By Margaret Drabble, Knopf, $8.95

JILL KREMENTZ

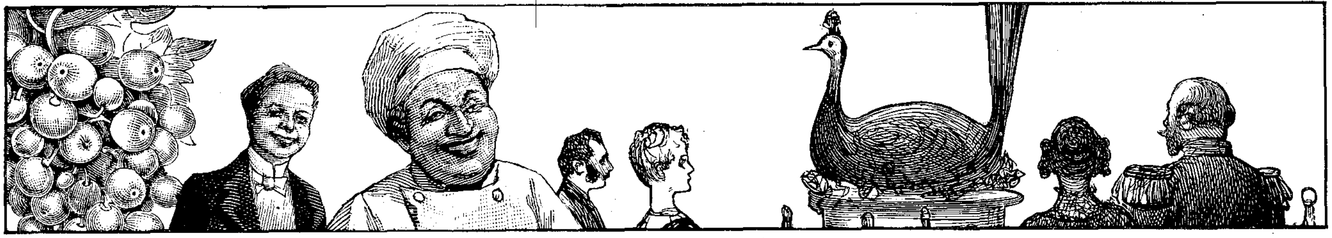
Maggie: Drabbling in real estate.

This English writer has won many admirers in America, especially with her last book, *The Realms of Gold*. The new novel's central character, Anthony Keating, is attractive, intelligent, mildly talented—a decent, affectionate man who has somehow got caught up in a real-estate scam. He seems to be a quintessential Englishman of a certain class, perhaps even a symbol of that class—or is it only the jacket copy which leads one to this suspicion? In any case, he appears to be going to seed. What saves him is not the fine woman he lives with, nor a sudden reversal of fortune, but an old-fashioned hair-breadth foreign-intrigue adventure that seems a little startling (though welcome) in a realistic contemporary novel.

The book makes perfectly good, civilized reading on a simpler level.

NEW LAROUSSE

An important book for cooks bubbles in this fall's oven. *The New Larousse Gastronomique*, by Prosper Montagné, edited by Charlotte Turgeon (Crown, $25), a 1,104-page monster classic, tells you more than your liver will want you to know about everything from truffles en champagne to pot roast. The new edition of *the* food encyclopedia has been updated, Americanized, and devoutly cross-referenced. The last word for a kitchen library. **—Alice K. Turner**



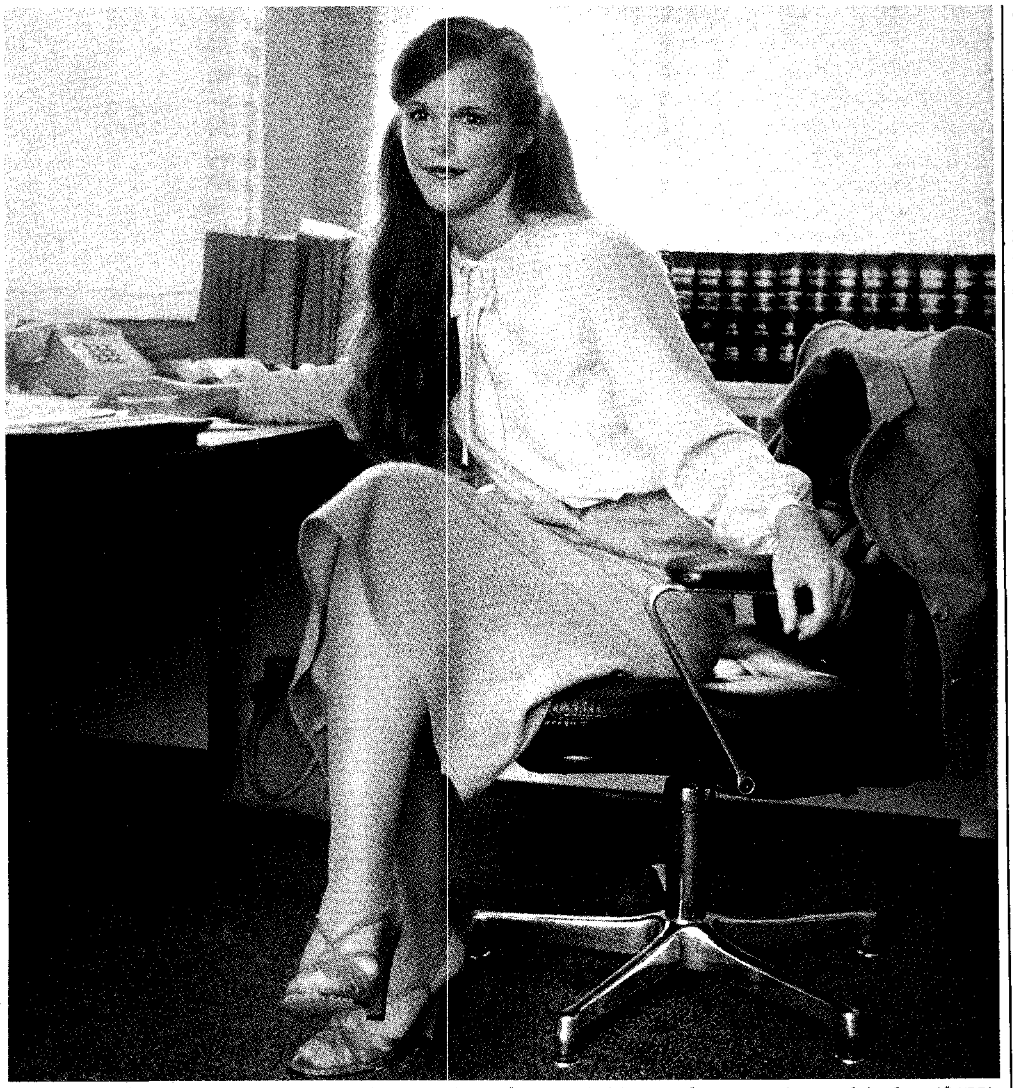
JIM HARTER

Mangez, mangez: Eat your heart out.

Fashion

Legal Chic

New York's highly paid female lawyers don't want to look like men in skirts, or secretaries, or even Kenzo's chichi bagladies.



Work clothes: *Calvin Klein's houndstooth skirt ($90), silk blouse ($110), and tweed jacket ($175). Saint Laurent's sexy snakeskin sandals ($85). All at Saks. Art by Neil Selkirk/Bonnie Maller.*

She holds the glamour job of the season. She starts in New York at $25,000 a year. She dresses to make men feel comfortable. She wears long hair and strappy high heels, and she wants work clothes—feminine work clothes.

Who is she? The young woman lawyer, the best and often the prettiest of her generation. Last year, 50 percent of "new hires" at a top Wall Street law firm were women. They represent a second wave, the pragmatic feminists who are so professionally secure that there is no chance that men will mistake them for brainless playthings.

What the woman lawyer wears has little to do with the whims of fashion and everything to do with the realities of rich corporate clients and the image they appreciate: intelligent, mature, competent, and frankly feminine. This may come as quite a surprise to two workplace "experts" who have major books due this fall.

John Molloy cautions, in his new *The Woman's Dress for Success Book*, that women should stick to blue or gray suits (never lavender) with white or yellow blouses. Power maven Michael Korda's major work-clothes advice—equally misguided—in his new *Success!* is that the woman executive should never carry both a pocketbook and a briefcase.

Nonsense. "Even when I don't take work home," said one securities lawyer, a delicate blonde, "I always carry a briefcase so that the *Times* won't smudge my clothes." And as for doing without a handbag, no woman wants to pull out an extra pair of stockings along with her contracts.

Women lawyers feel no need to look like imitation males in a skirt. But on the other hand, they don't want to go to work dressed as Annie Hall, Kenzo's baglady, or a Saint Laurent fantasy. "I feel dumpy in the midi peasant look," complains a 30-ish $75,000-a-year partner.

So far only Diane Von Furstenberg, a high-income working woman herself, has produced the kind of sexy, utilitarian dresses these professionals demand. The only hitch is secretaries can afford DVF's as well—but lawyers cannot afford to be taken for secretaries.

"Why don't the stores have $200 dresses for 30-year-old, not 50-year-old, women?" wails Jeanne K. Drewsen, a midtown law-office associate, as we drag through department store after department store. Jeanne, who did a stint as a Pan Am reservations clerk before opting for Yale Law School, finally settled on a soft Calvin Klein jacket with dirndl skirt and silk blouse (pictured at left) for work. Evenings last summer she liked dresses "as bare as possible." For weekends this fall, she's looking for black jeans, with matching silk shirt and cowboy boots.

A dedicated feminist who thinks women can do anything, she also likes "to be admired, pampered, courted."

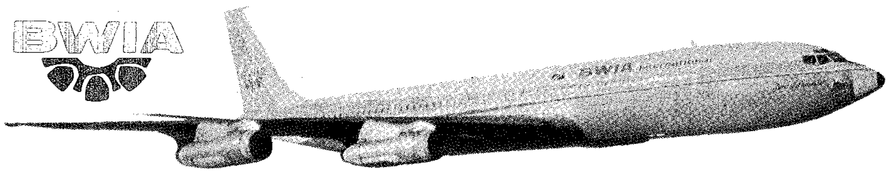
"I chose how I was going to run my style," she states. "Very feminine, very strong, very competent." In that order. **—Priscilla Tucker**

Let's get together.
Just the
two of us
& just
the two of
you...

Let's have a party, at our place and yours: Trinidad & Tobago. Two terrific islands, one glorious country. Look who's here: everyone. Trinidad swings with the rhythms, colors, sights, sounds and gastronomic delights of people from all the races of the world. We're sports: cricket, soccer, rugby, tennis, golf, swimming, scuba, sailing, horseracing, more. Music? We invented steel bands, calypso, limbo. We have Carnival. And color. (At Caroni, watch our Scarlet Ibis' fly home in the setting sun.) Tobago is Robinson Crusoe's island, ringed with sweeping beaches, green with mountains, drenched with flowers. Rainbow fish glide through Buccoo Reef. More golf, more tennis. More living. And attractive packages let you fly to Trinidad and Tobago with BWIA, our international airline. With convenient schedules, up-to-the-minute jets, and delightful in-flight service. Ask your travel agent or BWIA International or us. Just the two of you. All of you. Or one. Trinidad & Tobago Tourist Board, 400 Madison Avenue, New York, N.Y. 10017, (212) 838-7750 or Trinidad & Tobago Tourism and Trade Center, P.O. Box 010255, Flagler Station, Miami, Fl. 33101, (305) 374-2056.

Trinidad & Tobago

BWIA



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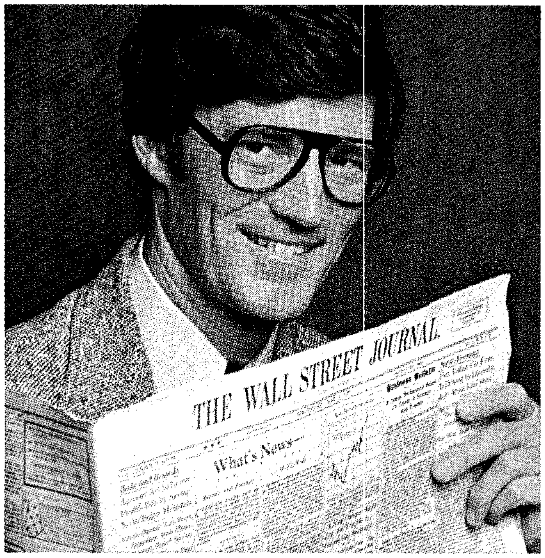

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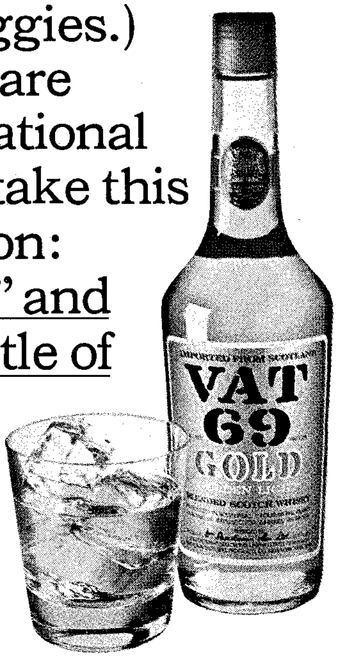

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Prance Charming

Robert Joffrey canceled his spring season, but he's bounding back with six premieres and his first full-length ballet.

The dancers sprawl onstage, wiggling scrunched toes and massaging tired tibiae while visions of afternoon yogurt snacks pirouette in their heads. A two-hour rehearsal under muggy skies at the Wolf Trap amphitheater near Washington, D.C., and Robert Joffrey stands before the tangled limbs, giving a pre-performance pep talk on how to freeze a herculean movement for a split second. Just back from a seminar in Bulgaria with some dance heavies, Joffrey is in an instructional mood.

This fall, perhaps more than ever, Robert Joffrey is pressing his vigorous ensemble toward perfection. His spring season here was canceled because the company was having financial difficulties; now, to make up for the interruption, Joffrey will bounce back with seven premieres when the troupe arrives at the City Center on October 12. Then, five weeks of balletomania, with Balanchine's *Tarantella* and Sir Frederick Ashton's *Jazz Calendar* keeping his dancers most strenuously on their tarsi. "We must rehearse and rehearse to refine the magical illusion," Joffrey tells them, "to remove anything that isn't perfect." The dancers rise again and begin rehearsing what will be the company's first full-length ballet, *Romeo and Juliet,* choreographed by Oscar Araiz to Prokofiev's music. The dancers don't look tired. They look blissfully possessed.

Downstairs later in the green room, Joffrey asks an assistant for a tankard of iced tea. It's an herbal brew, his own recipe, and his sixth request of the day. He doesn't intend to sit around slurping tea, however. He feels uncomfortable when he doesn't have an eye on each rehearsal, and the conference in Bulgaria has already pulled him away. He even feels uncomfortable when he isn't *in* the theater when the Joffrey Ballet is appearing. So, he will return there after a breakfast of boiled chicken, skipping lunch and keeping himself under house arrest through the evening. "I love being in a theater," he says. "My dream is to create ballets for specific theaters."

Chilled tankard safely in hand, the dance master, a short, bearded man in his mid-forties, with the mildest voice and manner, explains his decision to do *Romeo and Juliet.* "Diaghilev's concept for the Ballet Russe was to present an evening of dance programs. Well, for the last twenty years, I followed that idea. But I like to gamble and I've always been lucky. I decided the company was mature enough to sustain a full-length ballet. Except there's no point in doing a 'classic' unless you have something new to say. I don't think we could contribute anything to *Swan Lake. Romeo and Juliet* suits us. It's about young dancers." The Joffrey production is without sets, and the dancers first appear onstage in practice clothes. Three women are featured representing the innocent, romantic, and tragic faces of Juliet.

"It's exciting for the dancers to work with new choreographers, and I want to use more," says Joffrey, who originally did all the choreography himself. But, then, the Joffrey Ballet started out with only six dancers, including associate director Gerald Arpino, and toured the one-night-stand circuit in a station wagon. Now the company of 46 travels by jet, and several hundred students are enrolled at the Joffrey School in Greenwich Village. He doesn't have much time to devise new pieces, although his multimedia rock ballet, *Astarte,* was the most publicized dance event of the sixties. "Choreography is very personal," Joffrey reflects. "You need the luxury of time—to be alone, to be quiet, to be true to yourself. Then you create." Robert Joffrey has become our dance impresario par excellence today and he has just the slightest executive paunch to prove it.

Born Abdullah Jaffa Anver Bey Kahn in Seattle, where his Afghan parents ran an Italian restaurant, Joffrey kept his dance dreams a secret. On weekends he went to Fred Astaire and Gene Kelly movies with school chums; weekdays, after school, he went by himself to dancing class. No one, except his family, knew about the classes. "It wasn't what a ten-year-old boy did," he says. "I had asthma. I was born wheezing. When I danced, the wheezing stopped." During his early teens, Joffrey was told he'd never have a serious dancing career because he was too short. But he got solo roles in Roland Petit's Ballets de Paris when he was eighteen. "What really counts for a dancer is coordination—and that develops when you're about twelve. Gym classes aren't concerned enough with body flexibility, yet we're a very physical country. I did my hardest exercising in dance class."

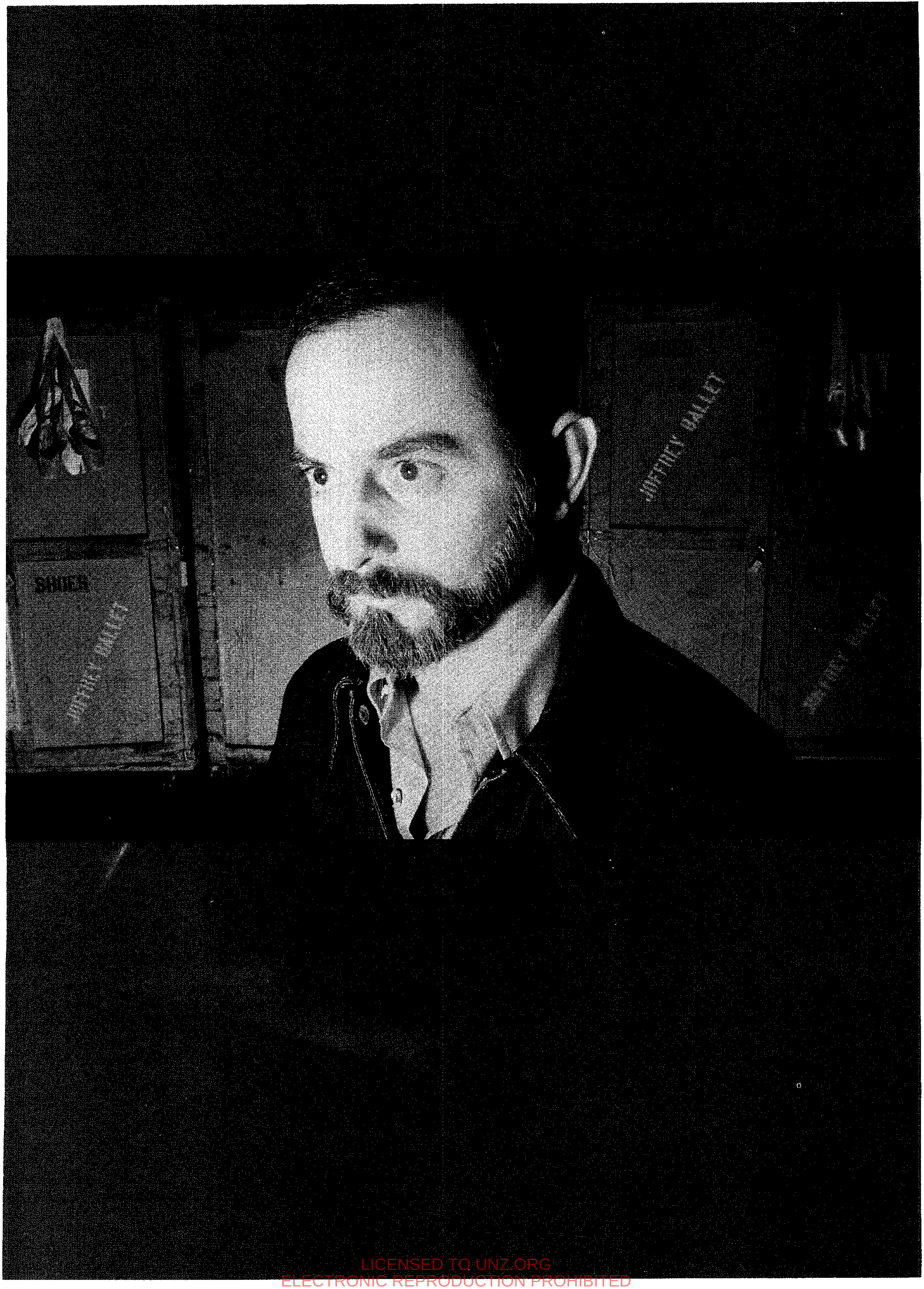
He suspects that a lot of Americans today get their bodies tuned up in discotheques—which is where Joffrey goes to unwind, usually hitting clubs in midtown Manhattan or the Village. The packed New York discos, he believes, mirror a nationwide dance kick, especially among the young. "Dancing used to be very strict, with set steps—the waltz, the rumba, the cha-cha. Today, the disco dancer makes up his own movement and is a choreographer, of sorts. So the clubs do offer a creative dancing we never had before. And everyone on the floor acquires some kind of dance awareness."

Joffrey insists that dance appreciation should be taught in school, just like art and music. As part of a tribute to Agnes de Mille at City Center on November 9, the company will illustrate some American dance history. "For years ballet wasn't considered an American art form. It was supposed to be esoteric, foreign. American dancers needed Russian names," he adds, downing some iced tea. "Fortunately we had Balanchine and Martha Graham. Our dance explosion now comes from creative choreographers who don't rehash the old standards. Without playwrights, there's no theater. Without composers, no musical comedy. Dance is bursting with choreographers."

Joffrey leaves the green room and hurries up to the stage. He won't miss a rehearsal of the company's first solo ballet, Arpino's *Touch Me,* danced by Christian Holder to gospel music by Reverend James Cleveland. He nods quietly, somberly, at a group of dancers. "What will happen to them all?" he asks. "I think their future is bright. Careers aren't over at 40. Colleges have dance departments. With more companies around, there'll always be a need for stage managers and ballet masters." Joffrey tugs at his beard, grinning. "Some might even become movie directors."

—Paul Gardner

Robert Joffrey: *Can the dance master keep his youthful company on sure financial footing? Photographed by Ian Patrick.*


SHOES
JOFFREY BALLET
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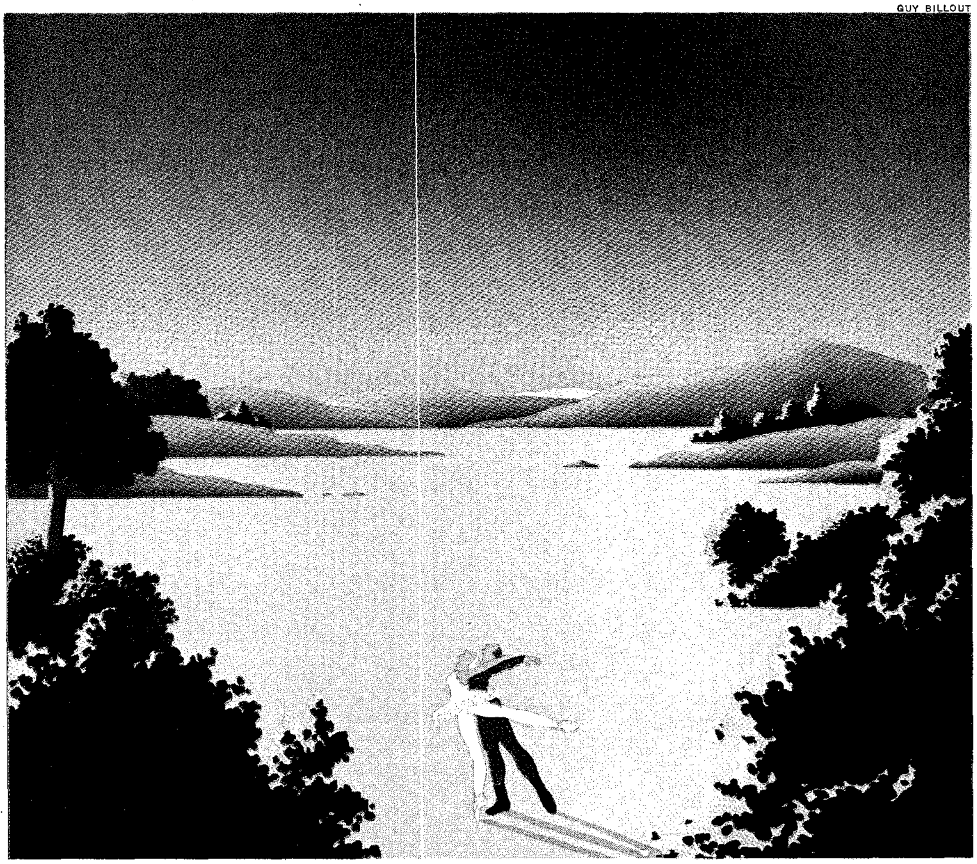
JOFFREY BALLET

Leaping Wizards

Six talented troupes are dancing this fall. There's a style for everyone, from barroom ballet to the beloved classics.



GUY BILLOUT

ABT: Lullaby of Birdland.

NUTCRACKER SWEET

The **American Ballet Theater** returns to the Metropolitan Opera House September 20 and will remain through October 2. There will be a week of Baryshnikov's marvelous *Nutcracker,* two nights of repertoire, and four *Swan Lakes*. On September 29, there's a gala with Alicia Alonso in *Giselle* —she last danced the role here over twenty years ago.

CATHY BARANCIK

Ailey: Foot loose, fancy free.

HONKY-TONK BALLET

The **Alvin Ailey American Dance Theater** is boasting three company premieres during its fall season at City Center (November 30–December 18). The first is a George Faison ballet to six songs by the late Otis Redding. It is called, aptly enough, *Suite Otis.* The second is a kaleidoscopic view of jazz in the red-light district of New Orleans, Donald McKayle's *District Storyville.* The third is Lar Lubovitch's duet, *The Time Before the Time After, After the Time Before,* with music by Stravinsky.

YOUNG LOVE

The **Joffrey Ballet,** that charming and youthful New York–based company, will be at City Center from October 12 through November 13. It will open with its first full-length ballet, *Romeo and Juliet,* choreographed by Oscar Araiz to music of Prokofiev. Two venerable works by Frederick Ashton are also new to the company: *Jazz Calendar,* to Richard Rodney Bennett music, and *Les Patineurs,* to the Meyerbeer music. Also a piece created especially for the talented Christian Holder called *Touch Me.*

OLD AND NEW

New York City Ballet arrives at Lincoln Center's State Theater on November 15 for a substantial stay. They plan all the old favorites plus a few surprises. You can count on the company's world-famous dancers—Suzanne Farrell, Peter Martins, Patricia McBride, et al. for star performances.

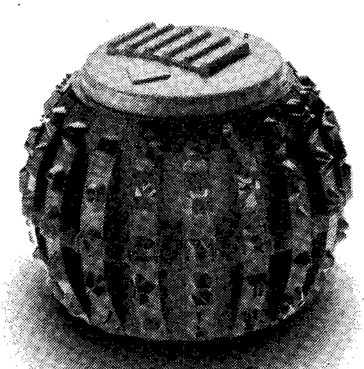
GREAT LEAPS

If you missed the all too brief spring appearance of the **Paul Taylor Dance Company,** you can now do a grand jeté. This innovative and exciting troupe will be at the Brooklyn Academy of Music November 29 through December 4.

Nicholas Gunn: Joy jumps.

EAST/WEST PAS DE DEUX

The **Asakawalker Dance Company,** headed by Takako Asakawa and David Hatch Walker, makes its debut this season September 28 to 30 at Japan House. It's a twelve-member troupe and will present six works, all choreographed by the two dancers. If you were lucky enough to have seen the Martha Graham season with Nureyev two years ago, you have seen Asakawa (who is gorgeous) and her husband, David Walker. **—Ruth Gilbert**



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Art

Surface Tension

Jasper Johns will have 22 years of his work on display at the Whitney this October. He complains today about his failing vision.

Several years ago, Jasper Johns was making a series of lithographs at Gemini GEL workshop in Los Angeles based on his 1964 painting *According to What.* Johns had begun by visiting the painting again, and he had had it photographed for reference, and he had taken some measurements. In this way he could use the same proportions for the prints. This seemed to me a slavish process, but Johns explained that by using these previous decisions, he was free to concentrate on other things as he made the prints. I watched carefully to see if I could determine what the "other things" were.

Working on one print, he drew a spoon and a wire. He worked on the spoon handle for some time. However, after one of his pauses, he changed it considerably. The handle was now different, but as far as I could tell, it was not different in any way that mattered. There was nothing to do but ask.

"Why did you make that change?"

"Because I did." His tone implied great reasonableness, as if that were the only possible answer.

I persisted: "But what did you *see?*"

"I saw that it should be changed."

Since I wasn't getting anywhere, I tried another approach. "Well, if you changed it, what was wrong with it before?"

"Nothing. I tend to think one thing is as good as another."

"Then why change it?"

By now he was getting exasperated with me. He sighed. There was a long pause. "Well," he said finally, "I may change it again."

"Why?"

"Well, I won't know until I do it."

□

"Jasper is very elusive," said a critic. "But he wants to be found out."

"Have you found him out?"

The critic: "I don't think anybody has found him out."

□

One must wonder about his sensory equipment, particularly his vision. During the seven years I have known him, he has complained about failing vision and his occasional need to wear glasses.

"I think my vision is erratic. The doctor says my eyes are very good and I have hyperacuity, which I used to have. I used to have incredible eyesight from close up to very far away. I saw incredible things when I was younger. I thought that what I saw was the way things looked, the way things were."

He says that he dislikes glasses because they "introduce a very unpleasant relative idea." He says that when he wears glasses, he always sees the frames.

□

Once, when he was working at Gemini GEL, a senior printer suggested a change in one of Johns's prints. Johns replied mildly that he did not believe the change would improve the print. Astonishingly, the printer argued, but Johns kept saying, "But I don't want to do that."

Later that day, the printer came in with a proof of a plate for Johns to look at. Johns was putting a wash on a stone; he was bent over the surface, his face just inches from it, his body taut, concentrating. The printer was ignored, and waited restlessly.

"Jasper, could you look at this?"

Absently, distracted, Johns looked up. In the same movement, he knocked the dish of black wash to the floor, where it splattered. For a moment nobody moved.

"Let me clean that up for you," the printer said.

"Thank you," Johns said pleasantly.

And with the printer crouched at his feet, cleaning up the spill, Johns looked at the proof. He said he liked it, and complimented the printer on his work.

□

Of his working methods he says, "I never developed good habits. I don't have discipline." He does not work every day, or at any particular hour. On the other hand, he is rigorous in a certain way. He only works on one painting at a time, he says, because he cannot know what to do next until the last painting is finished, and he has learned whatever he needs to learn from the experience.

□

We prefer our artists to be naïve children. The fact that Johns is self-aware has exposed him to the charge that he manipulates the art world. This is a long-standing complaint about Johns. One museum curator reported a dream in which Jasper Johns spoke with quotation marks around every comment, "as if he was directing his remarks to art history, the way everything he says always is."

□

"How do you work on a painting?"

"Well, I begin at the beginning and go on from there."

□

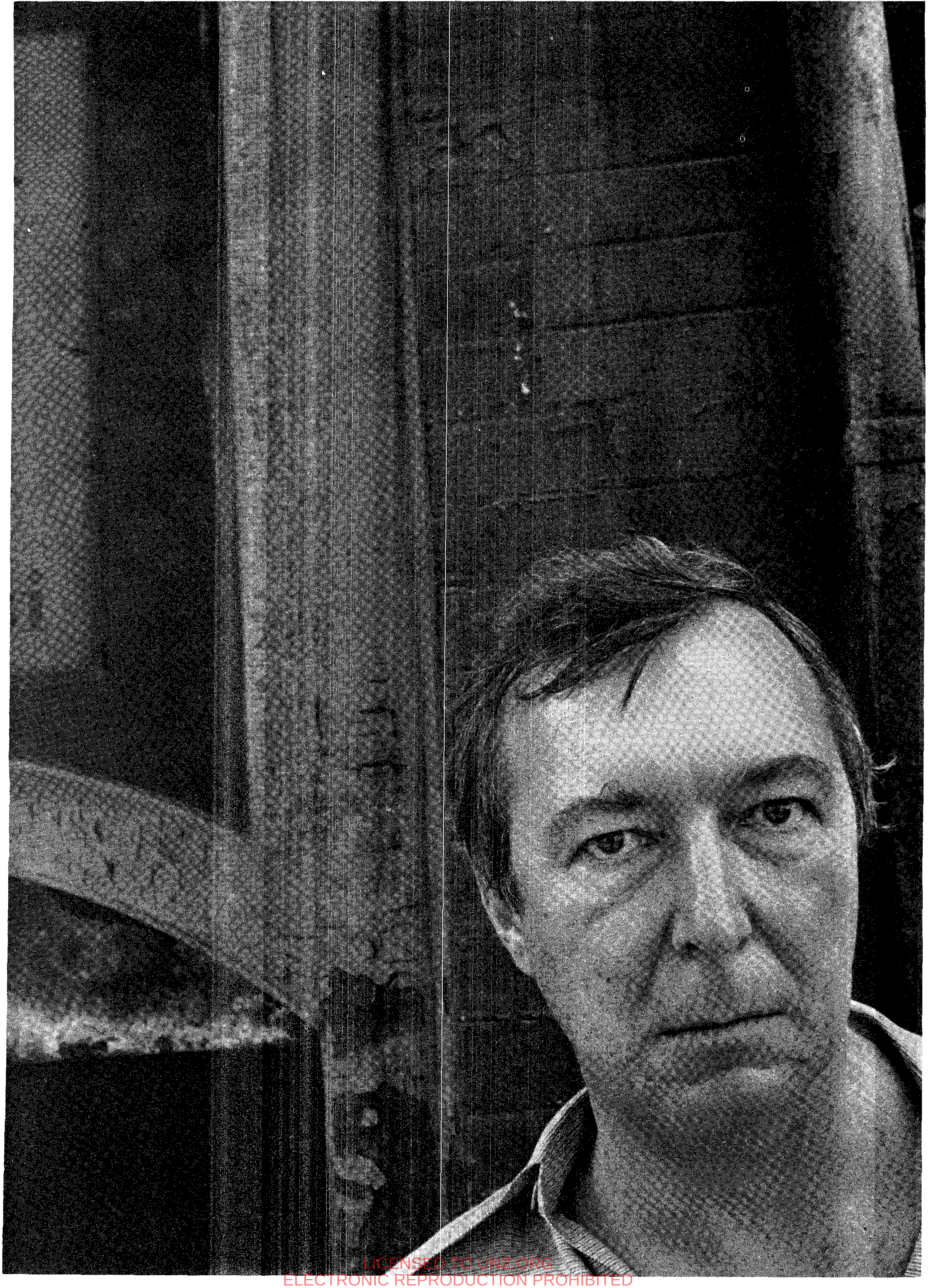
He was born in Augusta, Georgia, on May 15, 1930. His parents separated after he was born. John Cage: "His earliest memories concern living with his grandparents in Allendale, South Carolina. Later, in the same town, he lived with an aunt and uncle who had twins, a brother and sister. Then he went back to live with his grandparents. After the third grade in school he went to Columbia, which seemed like a big city, to live with his mother and stepfather. A year later, school finished, he went to a lakeside community called the Corner to stay with his Aunt Gladys. . . . He stayed there for six years studying with his aunt, who taught all the grades in one room, a school called Climax. The following year he finished high school, living in Sumter with his mother and stepfather, two half sisters, and his half brother. He went to college for a year and a half in Columbia, where he lived alone. He made two visits during that period, one to his father, one to his mother. Leaving college he came to New York. . . ."

□

A critic who has watched him paint said, "I think when he is working, Jasper is totally concentrated on those surfaces. He lives in those surfaces. The surfaces are his whole world, they are everything." **—Michael Crichton**

From Jasper Johns, *by Michael Crichton. Copyright © 1977 by Harry N. Abrams, B.V. the Netherlands. Published by Harry N. Abrams, Inc., Publishers, New York, with the Whitney Museum of American Art.*

Jasper Johns: *He has more experience now, but in his youth he saw incredible things. Photographed by Maureen Lambray.*



The Past Picture Show

Looking back is the art theme this fall. Several major retrospectives will be on display in the city's museums and galleries.

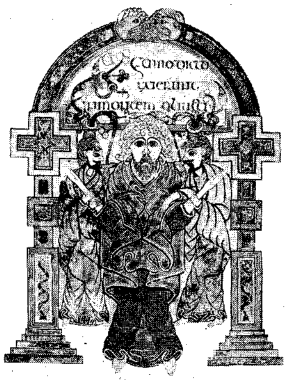
PHOTOGRAPHIC PLETHORA

From September 9 to October 1, Marlborough is bringing us 125 platinum prints by **Irving Penn,** including fishmongers, cleaning women, deep-sea divers, car washers, timeless nudes, veiled Guedras (dancers) from Morocco, Duchamp, Giacometti, Colette, discarded cigarette butts, and more. On October 18, Helios will open one of the most interesting shows this year: **A Collection of Photographs,** an exhibition which puts together some of the best works of Atget, Cameron, Evans, Steichen, Stieglitz, Strand, Talbot, and Weston. **Weegee** presents the shabby, seamy side of New York life at the International Center of Photography from September 16 through November 6, while **Ruth Bernhard** shows us her female nudes and surreal images of the thirties at Witkin, September 7 to October 8.

Irving Penn: Under wraps.

MET'S MASTERS OF MAZES

Worldly and otherworldly riches from St. Patrick's green-hilled homeland will will be on view at the Met from October 15 to January 15. Trinity College, Dublin, the National Museum of Ireland, and the Royal Irish Academy have sent us **Treasures of Early Irish Art: 1500 B.C. to 1500 A.D.** Early Celtic pins, earrings, breastplates, and other objects of personal adornment in gold, silver, and semiprecious metals sport primeval fighting animals. Also to be seen are the greatest manuscript illuminations of the eighth century A.D.—the Book of Kells (a copy of the Gospels in Latin, transcribed by the monks at Kells on the River Blackwater) and the books of Armagh, Dimma, and Durrow, which all demonstrate the strange mazelike world of Irish miniaturists who worked with a jeweler's precision.



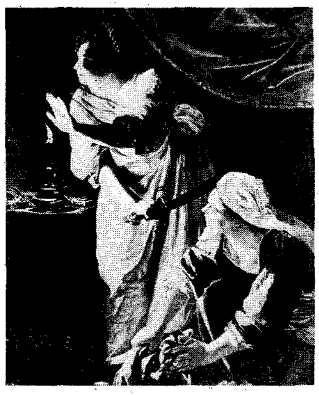
Bookmark: Kellish business.

CONSPICUOUS CARRIAGE

A costume history of New York notables in all the chic spots from 1783 to 1977, **Best Bib and Tucker**, will give the Museum of the City of New York a certain air of gaiety on October 18. Two days later, the New-York Historical Society opens a display of our urban transportation systems, **Moving in the City**, including everything from old prints of Indian canoes to photographs of aerial tramways. Panoramic maps and ship portraits set the stage for a 1770 Beekman Coach, imported from England, plus an 1850 Steinway Fire-Hose Cart.

WOMEN IN BROOKLYN

Women Artists from 1550 to 1950 grace the first-floor Blum gallery of the Brooklyn Museum from October 1 to November 27. Sofonisba Anguissola (circa 1535–1625), court painter to Philip II of Spain, is keeping company with Rachel Ruysch (1664–1750), the first woman to achieve an international reputation as a major artist in her lifetime. Also, Angelica Kauffman (1741–1807), Elizabeth Vigée-Lebrun (1755–1842), nineteenth-century Mary Cassatt and Rosa Bonheur, and today's Alice Neel and Lee Krasner. Highlighted among these notables is Artemisia Gentileschi's *Judith and Maidservant With the Head of Holofernes,* circa 1625. Judith, serene yet cautiously aware, epitomizes the type of timeless heroine who, against all odds, defeats her enemy, procuring through that magical mix of feminine wile and levelheaded intelligence the salvation of her people (in this case the tribe of Israel). The mood of this show is equalism rather than feminism, cooperation rather than separation, pointing up that the great are always great, be they women or men.

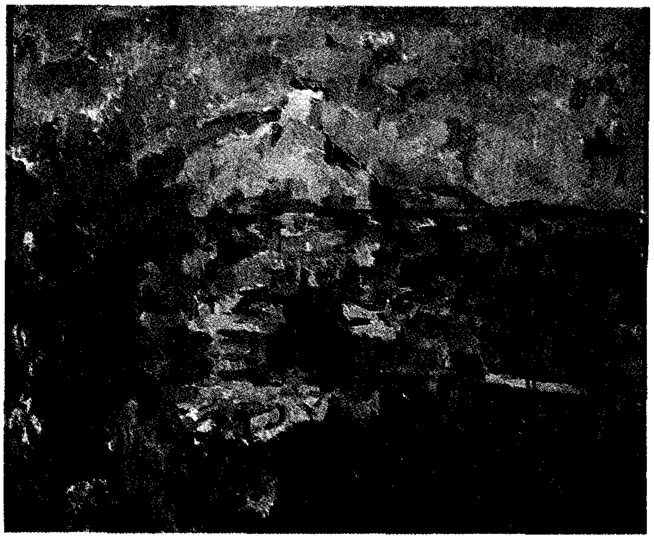


Judith: Getting a head.

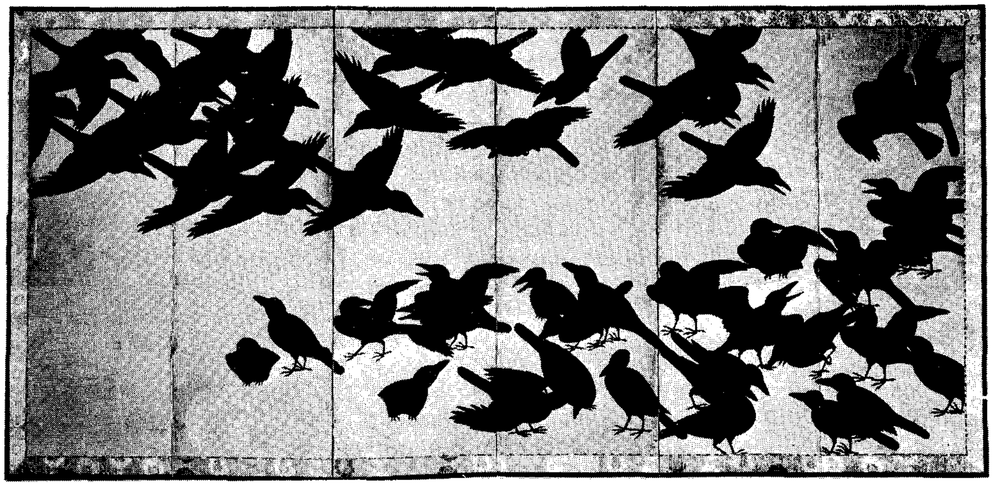
AFFAIRE D'AMOUR

Paris and New York become lovers? At Wildenstein, in **Paris–New York: A Continuing Romance**, opening November 3, relations between the arts of these two cities are investigated from the Neoclassical period to Impressionism. The show begins with works by John Vanderlyn, who was sent to the City of Light by Aaron Burr, and ends with the French and American impresarios of impression. Included are Boucher's *Toilet of Venus*, once owned by Cornelius Vanderbilt (and now loaned by the Met), the peaceful pastorals of Fragonard, Hubert Robert's ruins, and nineteenth-century masterworks by Manet, Monet, Renoir, Seurat, who staged the first Impressionist show in 1886, and many others.

New Yorkers' appetite for the French taste is still today an insatiable desire. **Cézanne, the Late Works** opens at the Museum of Modern Art on October 7. This master's last vital energies are presented in views of Mont Sainte-Victoire, rugged Provençal vistas, Château Noir, and the famous portrait of Ambroise Vollard.



Cézanne: "La Montaigne Sainte-Victoire."



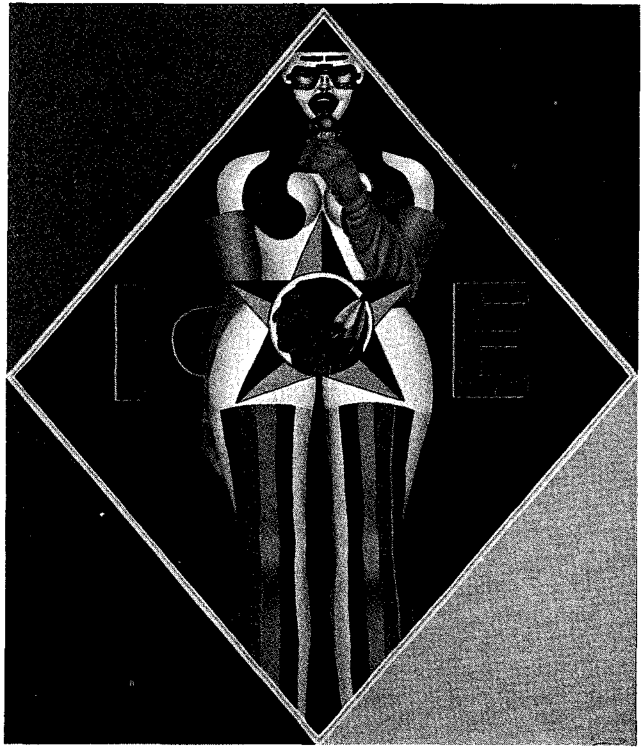
The Hundred Black Crows: *Thoroughly screened.*

THE NATURE OF JAPAN

Folding screens, hand scrolls, ceramics, metal sword ornaments, lacquer boxes, and ivory carving will teem with **Birds, Beasts, Blossoms, and Bugs**, at Asia House on October 6. A fanciful airborne dragon stretches his clenched claws across a seventeenth-century Edo screen while, in a similar piece from this period, *The Hundred Black Crows*, the birds converge on each other. Not one human appears on these objects, taken mostly from the Edo and Meiji periods.

SOUTH OF HOUSTON

It's in the galleries of SoHo that the newest *étages du style* evolve. Salvatore Romano creates the **Greene Street Oracle**, a water environment involving kinetics at the gallery called Sculpture Now (September 10 to October 15), followed (October 29 to December 3) by the sculpture of Mark di Suvero, Tom Doyle, Peter Forakis, and Charles Ginnever. **The Garden,** an environment complete with a sculpted well and painted landscapes, by Brad Davis and Ned Smyth, will be at Holly Solomon September 10 through October 8. **Drawings for More Modern Architecture**, by Peter Eisenman, Mitchell/Giurgola, and others will be displayed at the Drawing Center starting September 20.



Richard Lindner: Sold on Ice.

LOOKING BACK

Thirty Years of American Art, the Whitney's permanent collection pieces shown as historical review, will continue this fall. This 30-year retrospective of artists that began last January will last until October, highlighting art trends, antitrends, and just plain happenings on the American scene from 1945 to 1975. From October 29 through May 4, the years 1920 to 1945 will be featured. The erotic solid-fleshed hellion of Richard Lindner's *Ice,* 1966, will make way for Georgia O'Keeffe's voluptuously detailed *The White Flower,* 1931. From October 18 to January 22 on the third and fourth floors of the museum, **Jasper Johns** will show 22 years of work. **—Holly Pinto**

Theater

A Pain in The Neck

Edward Gorey made Gerald do a terrible thing to Elsie with a saucepan. Now he has designs on Count Dracula for Broadway.

Edward Gorey, the alarming creator of the gashlycrumb tinies (children who met untimely deaths) and the wuggly ump (a glogalimp monster), is the most unexpected star-billed name on a Broadway marquee this theater season. The masterful artist-writer is famous for his 40-some miniature gothic stories, in which unmentionable acts occur in forbidden rooms. Now he has designed the sets and costumes for "the Edward Gorey production of *Dracula.*"

Gorey isn't directing and he hasn't touched a syllable of the curdling text, wherein Count Dracula, king of the vampires, proves once again that he is the fiercest bloodsucker in darkest Transylvania. But, girding themselves for a Gorey explosion, *Dracula*'s producers want him above the title with Frank Langella, who plays the carnivorous count. "It makes me feel quite faint and utterly faraway," sighs Ogdred Weary, an anagram for Gorey, who also signs his Edwardian tales Orde Graydew, Edward Blütig, and (Mrs.) Regera Dowdy.

Edmund Wilson once described Gorey as a cross between Beardsley and Beerbohm. Now, after twenty years as a cult figure among such collectors of puckish black humor, and recently among college students who reverently fondle his irreverent couplets, Edward Gorey will assume yet another persona: box-office personality behind *Dracula,* a production of the popular original Bela Lugosi vehicle that already has the cultural bat pack wondering what shroud to wear opening night, October 20, at the Martin Beck.

"I haven't sewn the costumes and I'm not providing the ushers with flashlights," admits Dreary Wodge (yet another Gorey pseudonym), "so it isn't entirely my production. Gorey first designed the classic oldie for producer John Wulp's Nantucket Stage Company four summers ago. It was a scary success. "Now I wish someone would invite me to splash fresh paint on Gilbert and Sullivan," he observes, with a commercial glint in his fiendish eyes.

The *petit-guignol* production has grown considerably since Nantucket. *Dracula*'s full-proscenium sets are all black and white, similar to Gorey's famous drawings that resemble engravings from a nineteenth-century children's book. "I am greatly influenced by nineteenth-century illustrations. They're very sinister, but without decadence." The inhabitants of Count Dracula's castle are second cousins to Gorey's own Fennis Wished in *The Listing Attic,* who wears menacing "gloves of grey suede," and Gerald in *The Curious Sofa,* who does a "terrible thing to Elsie with a saucepan."

The daily events in Edward Gorey's own life are less dramatic. His perverse stories and limericks might incorrectly conjure up a slight, spooky character with droopy eyes who sips mysterious potions and puffs exotic tobacco blends. On the contrary, Edward Gorey is a bear-size man who likes prickly verbal jousts about movies and the ballet, takes long strolls around Manhattan, and spends his afternoons browsing at the Gotham Book Mart.

Gorey spent the summer, as usual, with two cousins, an aunt, and nine cats on Cape Cod. "Five of the cats are mine. I keep them segregated. Mine don't go out." He is hoping to publish his own mini-version (30 drawings) of *Dracula,* with Gorey dialogue, in time for Halloween. Fifth Avenue bookstores are planning window displays. But his editors must wait: Edward Gorey, of late, has been reading the paperback *Star Trek.*

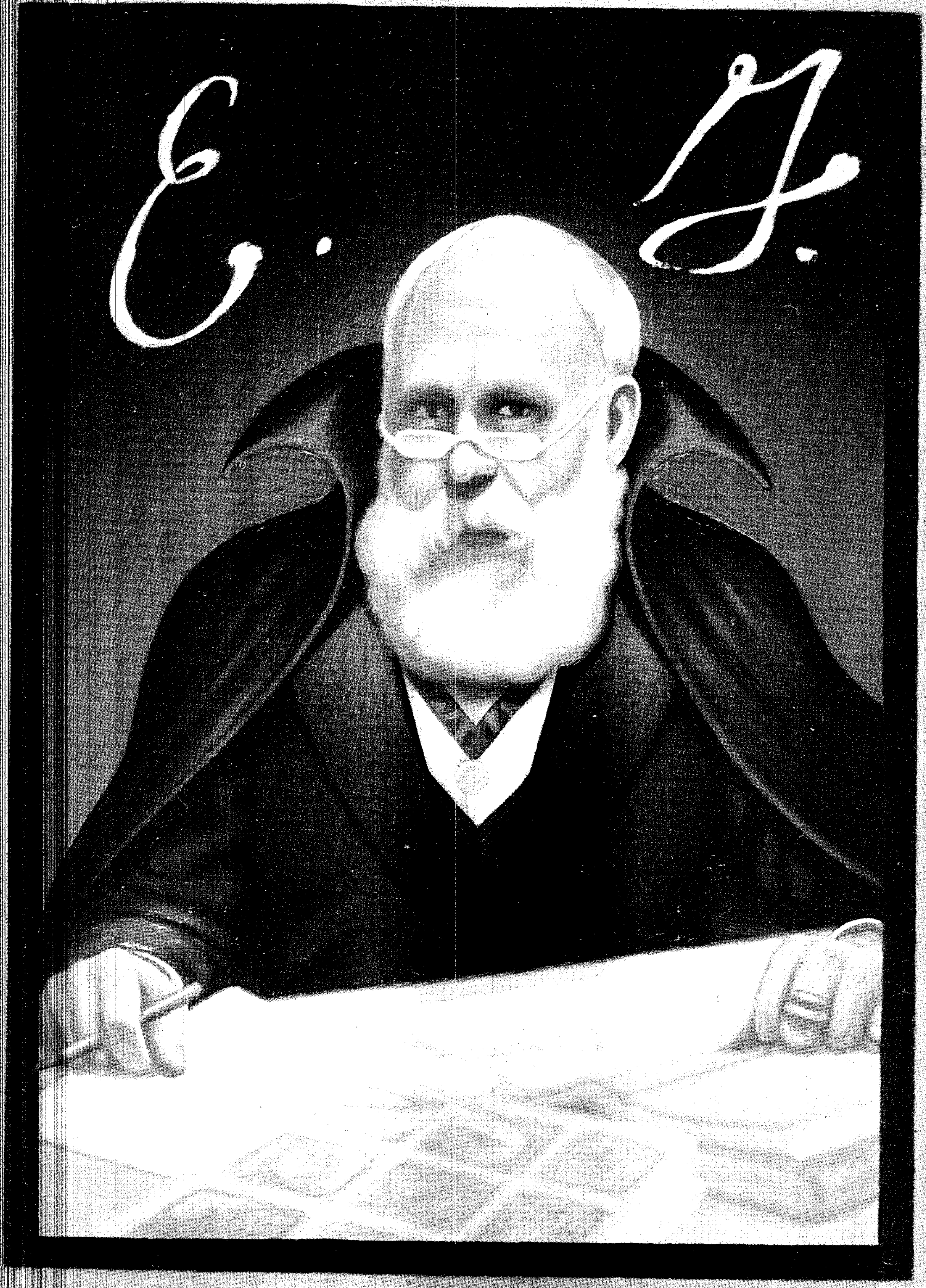
"*Star Trek* is terribly important," he expostulated, sitting at a booth in Mildred's Cape Cod chowder house. "I'm devoted to it." Attired in denim walking shorts and a striped pullover, he looks quite reasonable by Hyannis standards. He has shed his floor-length fur coats until winter. Mildred's customers seem not to notice his pierced ear. "All I have to do at the family house is cook dinners and finish the book."

Gorey munches his lobster roll with joyful abandon, disentangling a delinquent claw from his New Testament beard. "Deadlines are so irksome," he sputters. "I drew *The Curious Sofa* over one weekend. I was satirizing *The Story of O.* One printer actually refused to put it into type. Even today I hear that some gentlefolk are scandalized. But the details of Lady Celia's house party happen in the reader's mind." Gorey's inspiration for *The Hapless Child* came from bathetic Lillian Gish/D. W. Griffith movies. The orphaned tot is forced to live in "a low place." Lady Celia, on the other hand, urges a guest to perform "a rather surprising service." The sadistic and the whimsical, amid a repressive Victorian society, where innocence is corrupted, define the gaslit Goreyland.

An only child, Edward St. John Gorey was born in Chicago. His parents were divorced when he was eleven and then remarried sixteen years later. "Yes, that does strike me as a trifle bizarre," he says. "My father worked for a Hearst newspaper, but I never saw much of him until he left home." At Harvard, after a year and a half of army drudgery in a camp that experimented with poison gas, Gorey majored in French. "I figured nothing in the curriculum would advance my career, so why not take French?" Gorey, now 52, did not go abroad until two years ago. He did not visit France. Or England or Italy. He spent a month in northern Scotland, exploring the Shetland Islands and the Outer Hebrides. Andreas Brown, who has promoted Gorey's work at the Gotham Book Mart, believes Gorey wanted to confine his venture to a country unspoiled by progress. Anthony Trollope's London, which Gorey knows vividly, is tainted with Wimpy bars and double-decker buses. "I am reading through the nineteenth-century English novel," Gorey adds, "because I feel most at home in that genre."

After lunch and two cocktails at Mildred's, Gorey drives his yellow Volkswagen to his aunt's ample frame house near Barnstable Bay. He climbs the stairs to an attic studio, which is crammed with affectionate cats and stray books in the most inconceivable places. He holds up a sketch from *Dracula,* stares quietly, then puts it aside. "Well, talk about being tatty," he continues, "there will only be one spot of red per act in Dracula. A flower . . . some wine. . . . The last spot of red must be kept secret." He smiles mysteriously. "I hope it will be effective." **—Paul Gardner**

Edward Gorey: *He first designed* Dracula *for a Nantucket theater group four seasons ago. Painting by John O'Leary.*


E. J.

Theater

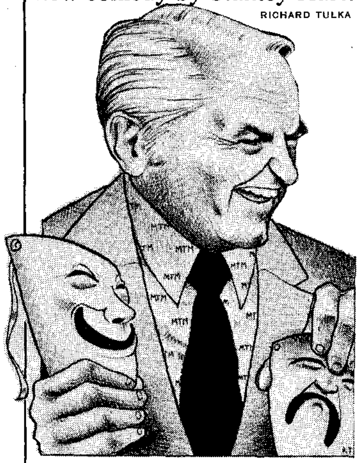
Applausible Season

The lull on Broadway has definitely gone by. Biography and documentary drama will be the hot tickets in town.

SOME OF MY BEST FRIENDS

Fans of Mary Tyler Moore's friend Ted Knight, the most famous anchorman in Minneapolis, will be happy to know that he is making his Broadway debut on October 25 at the Longacre Theater. Harold Prince directs this new comedy by Stanley Hart.

RICHARD TULKA



Knight: Silver fox.

WILLIAM B. CARTER

Tandy and Cronyn: It's in the cards.

THE GIN GAME

The multitalented Mike Nichols will direct D. L. Coburn's new play, set in a convalescent home where two people meet to play gin rummy, over and over and over. Hume Cronyn and Jessica Tandy are the two people. October 6 at the Golden Theater.

A LIFE IN THE THEATER

That clever fellow David Mamet has a new play Off Broadway. All we are told is that it's "about the acting profession," and that they loved it in Chicago. October 20 at the Theater de Lys.

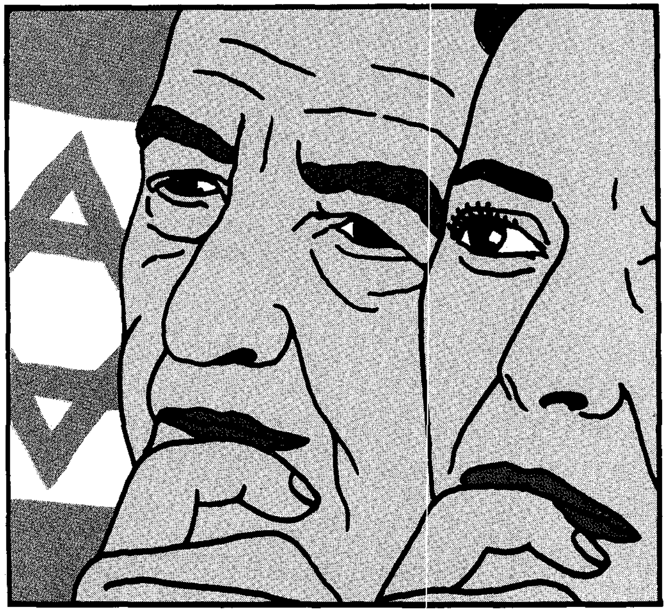
THE NIGHT OF THE TRIBADES

The biggest casting coup of the year goes to producer Burry Fredrik: She snared that magnificent film actor Max Von Sydow, who will make his American stage debut in a new five-character documentary drama by Per Olov Onquist based on the life of Strindberg. With Bibi Andersson. October 13 at the Helen Hayes.

GOLDA

William Gibson's play about a certain Mrs. Meir has racked up the season's biggest advance sale, on the basis of its subject matter, naturally, and also because Anne Bancroft is returning to Broadway as Israel's indomitable VIP. November 6 at the Morosco.

HARUO MIYAUCHI



Solid Golda: Bancroft graduates.

TARTUFFE

Tony Award winner John Wood returns to Broadway as the religious hypocrite—comic ancestor to Rasputin—in Molière's brilliant, ironic farce. Tammy Grimes, Mildred Dunnock, and Patricia Elliott co-star. September 25 at the Circle in the Square.

THE ACT

Liza Minnelli and director Martin Scorsese are teamed for a dramatic effort this time. Music and lyrics by John Kander and Fred Ebb. It was broken in in Chicago, has gone through umpteen changes of title so far, and will open here on October 29 at the Majestic Theater. Liza's costumes were created by Halston.

A TOUCH OF THE POET

Jason Robards, quintessential O'Neill actor, joins director José Quintero in a revival of this late, brooding masterpiece. Kate Reid and Milo O'Shea co-star. December 26 at a theater to be announced.

CHAPTER TWO

Neil Simon, of course, has a new play. It's a romantic comedy (surprise!) directed by Herbert Ross and starring Cliff Gorman. December 1 at the Eugene O'Neill.

NEFERTITI

Nefertiti: Love and hat.

The glory that was Egypt over 3,300 years ago will be re-created here. Well, at least something resembling the glory. Andrea Marcovicci will portray the world's first Miss Universe. You see, the universe was smaller then. Opens around November 10 at a theater to be announced. **—Gerard Kavanagh**

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Sports

A Reed Grows in the Garden

Willis Reed may look like a Rodin sculpture, but no Knick who wants to play this season will mess with the new coach.

After three years of self-imposed exile from Madison Square Garden, I'm looking forward to coming back, to climbing into a cab and giving the driver that famous Brando line—"Take me to the Garden."

The reason I'm going back this fall is simple: Willis Reed is standing atop the New York basketball world once again. Not as a player, of course. Reed's playing career hobbled to an early and sad conclusion on "degenerate" knees at the end of the 1974 season. Dave DeBusschere retired that year too, and it no longer seemed worth it to follow the Knicks in person. Watching the Reed-less DeBusschere-less Knicks these last three years on the cable, I could have sworn I was losing the color on my set and seeing only the gray tedium of their play.

The Knicks looked tired, to be in search of a style, and so did their coach, Red Holzman, a Jewish Silas Marner on whose craggy face is written the grim melodrama of 1,000 horrendous fourth quarters. An able strategist, the taciturn Holzman has never been known to inspire players. It became obvious in recent years that Red was finding it more and more difficult to relate to his high-priced stars—the bane of every NBA coach's existence. For three years he looked as though he had just swallowed a glass of sour milk, and the record reflected it (no playoffs the last two years and elimination in the first round of the playoffs the year before). Worse still, as far as the boardroom occupants of Gulf & Western were concerned, attendance had fallen almost 17 percent from the years when the Garden was a scalper's paradise.

That Willis Reed should be named coach this summer and be asked to come to the rescue is only logical. He is an authentic New York hero in the DiMaggio mold—graceful, soft-spoken, honest, tough, and hardworking—a non-boozing, non-womanizing Louisianian of simple tastes and wants, who likes to hunt and fish, who lived when he was a star not in a penthouse or a townhouse but in a modest apartment in Rego Park, Queens. And only this year, to be closer to the Garden, did Reed surrender to the wilder charms of Manhattan, taking up residence in the Kips Bay area.

As a player, Reed always performed with the fury of Achilles and the guile of Odysseus. The question is, Will this beloved warrior, three years after the sundown of his playing days, be able to make the tough transformation to philosopher-king? The tides of precedent are going against Willis. With the notable exception of Bill Russell, great athletes hardly ever become great coaches.

"But I was never a great athlete," Reed insisted when the point came up in an interview last week in his Garden office. "I was more the product of hard work. And because of that I think I'm going to become a good coach."

Reed's other virtues are obvious. With his reputation as a player—the captain and MVP of two championship teams—he will command great respect; and with his Olympian physical presence (six feet nine inches, 250 pounds)—even now he looks as though he were sculpted and polished in Rodin's workshop—he will also command great respect. The importance of a coach's physical aura is often overlooked. Walter Alston began a 23-year career managing the Dodgers by standing up to Jackie Robinson in a clubhouse fracas. No Knick playing with a full deck is going to mess with Willis Reed. Not the Willis Reed whose on-court scowl was the most frightening sight this side of the late Sonny Liston's. Not the Willis Reed who once lost his temper so totally he ended up coldcocking three Lakers during a game in the old Garden.

In the Knicks' championship season, there were fervid intellectual parlor games every night exploring the team's "collective consciousness." Every philosopher from Plato to Wittgenstein was quoted. Every magazine from *Time* to the *Sewanee Review* published theories. But behind the intellectual mumbo jumbo, the Knicks' success seemed to lie in their ability to synthesize two almost opposite styles: Their game was disciplined and intelligent, but it was also rough and physical. The Knicks were one of the few teams that could be both savvy and sweaty. No one on those championship teams personified savvy and sweat more than Reed, and it is appropriate that he be the one to try to reinstill these qualities now.

Specifically, Reed must address himself to four main problems when the Knicks open training camp next week:

☐ The vulnerable Frazier-Monroe backcourt, the slowest and oldest in the NBA. Ray Williams of Minnesota, Willis's personal pick for number-one draft choice, is expected to take ball handling and defensive pressure off the still formidable Clyde and Earl.

☐ The McAdoo-Shelton position question. McAdoo, a genius at scoring, must be integrated into the offense to get the ball where he wants it. Shelton, a talented muscleman in the image of Willis himself, must be deployed where he can do what he does best—set picks, go to the basket, and rebound.

☐ Fourth-quarter fatigue and, as Willis says, not playing "buzzer to buzzer." Reed has already installed individual conditioning programs and plans to use the entire roster.

☐ Team defense. The team must resurrect the punishing, switching, helping-out defense that was the hallmark of the Knick championship years.

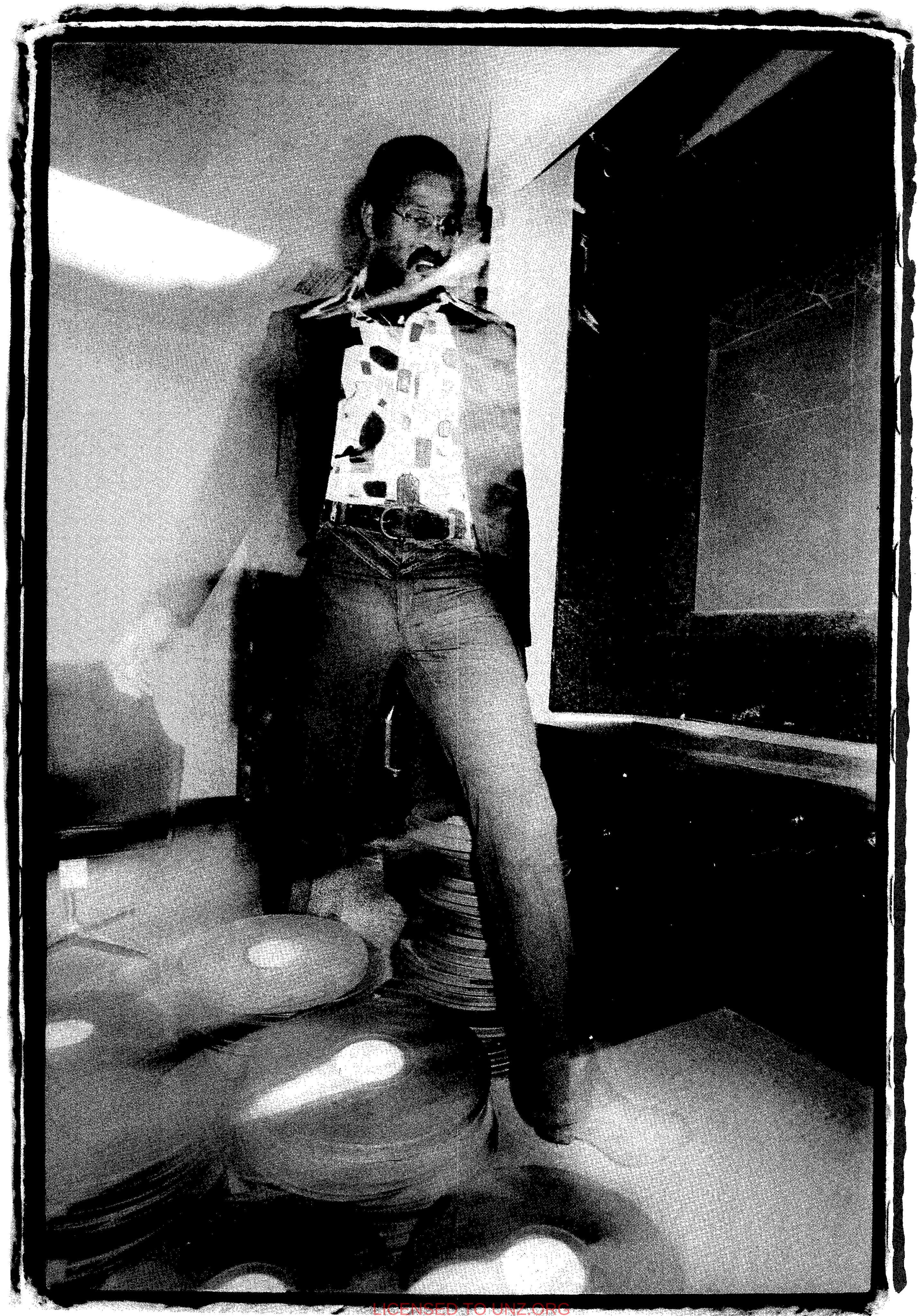
It's not going to be easy to bring back the fire and the street smarts. But if anybody can come up with the right answers, it would appear to be Willis Reed. (According to some reports, management was also considering Bill Bradley for the coaching job, which would have given us the opportunity to see the plays that worked against Brown in 1974.) As Willis points out, he has been preparing for the job (his contract is for three years at $125,000 a year) his whole adult life.

"I never found anything else in life I wanted to do . . . that made me happy," he says.

After a summer of stupefying temperature and humidity indexes, of blackouts and lootings, of SEC reports, and of the media lightning rod known as Son of Sam, we in the city of New York are due—due, if there is a law of averages, for a simple pleasure like having Willis Reed striding onto our sports scene once again.

Opening night is October 18 against Kansas City. *Take me to the Garden.* **—Robert Vare**

Willis Reed: *His office is cluttered with the films of past Knick performances. Photographed by Chris Callis.*

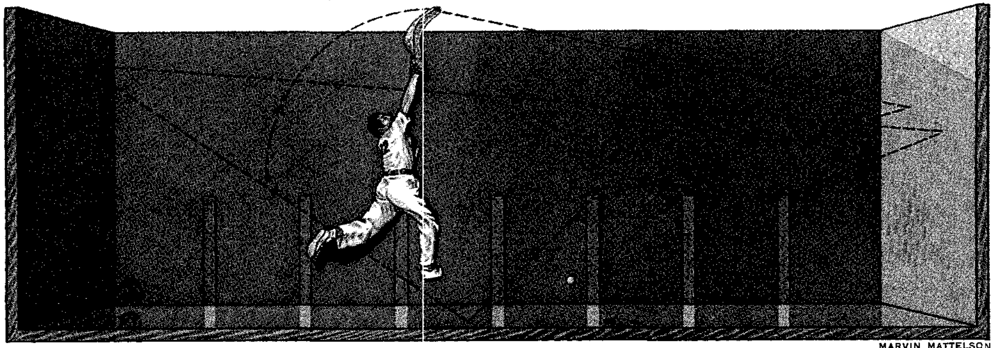


When Push Comes to Shove

It's time for contact sports again, and substantial shake-ups on local-team rosters make for an uncertain season.

JAI ALAI

"Fronton" is the arena and "pelota" is the ball. What is the sport? It's jai alai, Connecticut's answer to the Meadowlands' new racetrack. You can sit close to a glass screen that serves as the fourth wall of the court in the $16-million Bridgeport Fronton, or view the exciting competition from the Cancha Room restaurant. Pari-mutuel windows open at 6:45, evenings, Monday through Friday beginning November 9.



MARVIN MATTELSON

Jai alai: Follow the bouncing ball.

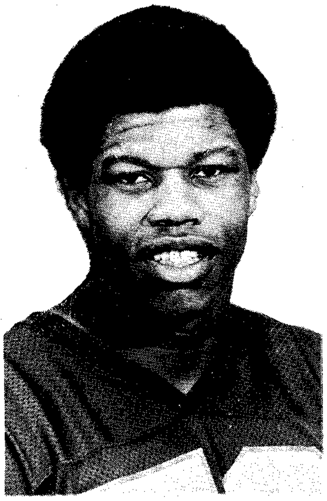
BASEBALL

After six months of fighting among themselves, squabbling with their manager, their owner, and even the fans, the **Yankees'** pennant hopes may come down to five games in September against the Boston Red Sox. Even two Yankee wins in those five games and the local baseball season will last until October. As for the **Mets,** their last sixteen games—against Chicago, Pittsburgh, and St. Louis—will at least give them a hand in determining who wins the National League pennant.

FOOTBALL

The **Jets** will have a younger look. Namath and Hill are gone, replaced by Todd and Powell. The receiving has been improved by realignment, but it remains to be seen if Todd can get the ball to them. The Jets were horrendous in 1976, but even if Barzilauskas can return to his rookie form and the defensive secondary can be shored up, a winning record is still at least two years away.

The **Giants** also made some personnel changes in their roster. They traded away their glamour quarterback, Craig Morton, and will go with the untested Jerry Golsteyn. Too many question marks this year (Golsteyn, Csonka's knee, overall team balance) and the stiff competition within their division leave small hope for immediate improvement.



Gary Jeter: Giant hope?

HOCKEY

The **Islanders** had another marvelous year, with a record number of wins and points. They swept a good Buffalo club in the playoffs before eventually losing to Montreal in a closely contested series. Nothing but success on the Islanders' horizon. They are a well-coached, well-disciplined, intelligent group. Considering the talent here, the desire, and the continuing improvement, a Stanley Cup is not an unlikely consideration this year.

For the **Rangers,** meanwhile, the Stanley Cup watch goes on. Their chances for the coveted trophy are more remote. John Ferguson has done a good job in bringing along his young players. There is a solid nucleus for the future here, with the likes of Greschner, Maloney, Hickey, Murdoch, and others, and with this season's revised playoff setup, the Rangers are sure to qualify for one of those spots. **—Gerard Kavanagh**

Icemen: Slipshod, slap shot.

BASKETBALL

The **Knicks,** with four onetime all-stars on their roster, had the capability to capture another NBA crown. So when they failed to qualify for the playoffs the Garden brass fired Red Holzman. Oh well, that was the easy, if not conscionable, move. Now at the helm is Willis Reed.

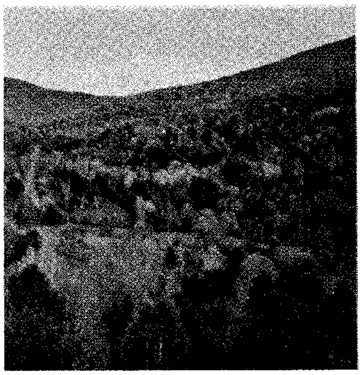
The big news of the year for the **Nets** was their flight to New Jersey. They abandoned the Nassau Coliseum because nobody in New York went to see them. Well, chances are the team will be playing before even smaller crowds in New Jersey if they don't start spending the money they got from selling Dr. J on some quality players.

This fall, fall in love with New York.

Almost anyplace you go this fall will be covered with beautiful leaves.

But few places will have beautiful leaves covering such spectacular scenery as New York.

New York's leaves cover 42 of the highest mountains in the East. Surround over 4,000

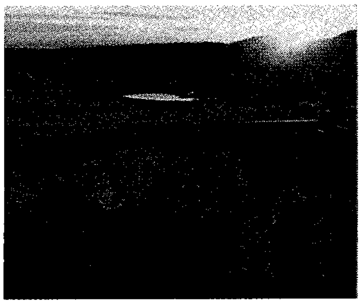


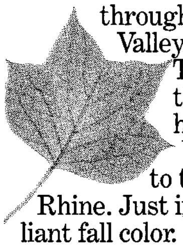
enchanting lakes and streams. Dot over 2,000 islands. And blanket more acres of State Parks than any other state in America.

And few places will offer you so many exciting things to do while you're enjoying beautiful fall scenery.

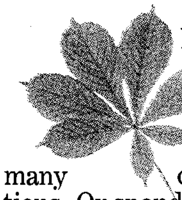
Pick your own apples.

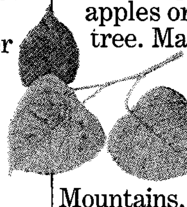
Take a weekend drive





through our Hudson Valley, for example. The scenery of the river and its highlands has been compared to that of the Rhine. Just imagine it in brilliant fall color. Here you can roam the estates of millionaires, like the Vanderbilt Mansion, or FDR's home in Hyde Park. Or bid for antiques at one of our many country auctions. Or spend a crisp fall afternoon picking your own apples or fruit right off the tree. Many orchards across New York extend this invitation.





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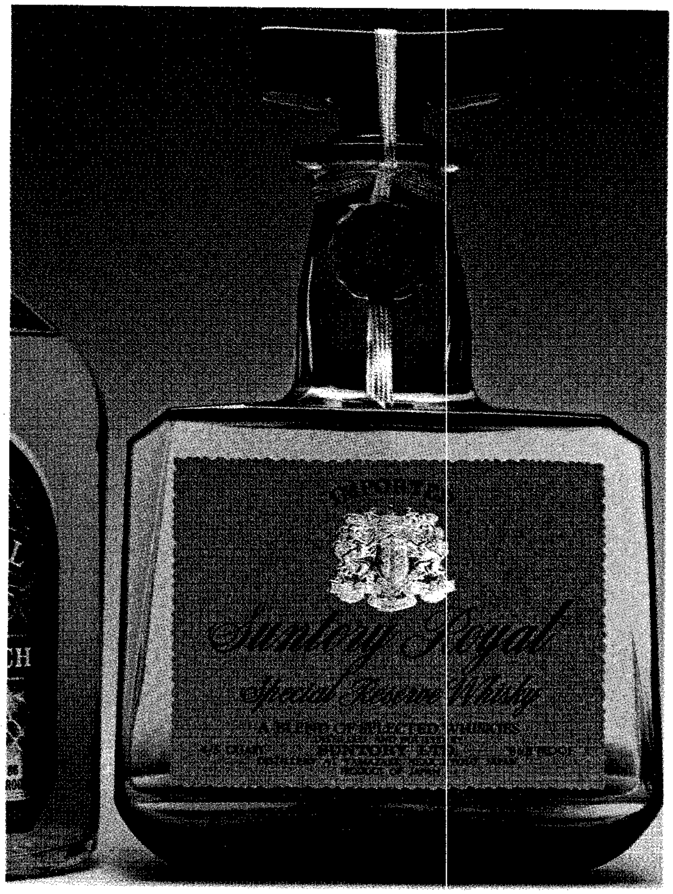

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Michael Hardy: Portrait of a Man With a Gun

By Mark Schorr

"...Hardy says he's not afraid: 'You can't act like a killer if you ain't no killer, just a baby-faced punk in a $29.95 leisure suit'..."

The small black automatic makes two sharp clicking sounds as Michael Hardy works its action. Hardy looks at the gun, then rests it between his legs, on the car seat.

Michael Jeffrey Hardy is a survivor. Over the course of fifteen years, as an active member of New York's organized-crime underworld, he was arrested 31 times. He's stolen 840 cars and pulled 250 stickups. He's been shot at sixteen times and wounded three times. He's spent six years as a fugitive and seven and a half years in prison. He's rumored to have performed fourteen contract murders. Michael Hardy is 32 years old.

Hardy has even violated the underworld's most venerated code, "omertà." He broke silence in 1973, when he told officials about a then three-year-old double murder.

Hardy accused four men, whom he identified as mobsters and his former partners in crime. He testified against them only after they had made two attempts on his life and had had him arrested for kidnapping, he emphasizes.

"I never testified against anybody to get any time off. I'm not a stoolie or a paid informant. What I did in court was revenge. Whatever else I know is going to the grave with me."

Hardy says he's not afraid of reprisals. "Even if they [his former partners] were gonna shoot me, I wouldn't be afraid. I wouldn't give them the satisfaction of disrespecting myself like that. You can't act like a killer if you ain't no killer, just a baby-faced punk in a $29.95 leisure suit."

Still, Hardy is cautious. He checks under the hood of his car before he starts it. Six years ago, he found a black powder bomb on the fire wall. Now, riding in a friend's car on the Belt Parkway in Brooklyn, he leans against the door on the passenger side. Drivers passing by can't see his face, and he can watch for cars that approach too quickly.

"I'm not a relocated witness; I ain't in hiding. I'm not in protective custody. I wouldn't give anybody the satisfaction of thinking I was. When I come to New York, I go where I want.

"You know why I'm so lucky?" he asks, reaching into the back pocket of his dungarees. He takes a small envelope out of his wallet and removes a four-leaf clover encased in plastic. He smiles. His big fingers reach deeper into the envelope and pull out a folded newspaper clipping.

The clipping states that a 33-year-old man named Jerry was shot in the back by an unknown assailant.

Hardy says that in 1969 Jerry and a man named Allie picked up Hardy's sister and another girl. They reportedly beat both girls, raped the other girl, and tried to rape Hardy's sister. "Right before I caught up with Allie, that weak s--k was facing ten years in prison and he blew his head off. He's got to be in hell right now," Hardy says.

"Unfortunately, he [Jerry] is still alive; I wouldn't be showing you the clipping if he wasn't," Hardy says, tucking the clipping back into the envelope. He puts everything back in his pocket. "I just want to show you I go to the nth degree for a vendetta."

On April 26, 1972, Hardy was indicted on 28 counts of interstate car theft. Hardy and his mother, who was also part of the ring, were both imprisoned. His uncle had a heart attack; his aunt had a stroke. Hardy's three younger sisters were put in a foster home. His wife couldn't handle raising their two children, and the youngsters were put in a home. "This was a great dishonor to me," Hardy says. "My family suffered. They suffered hard."

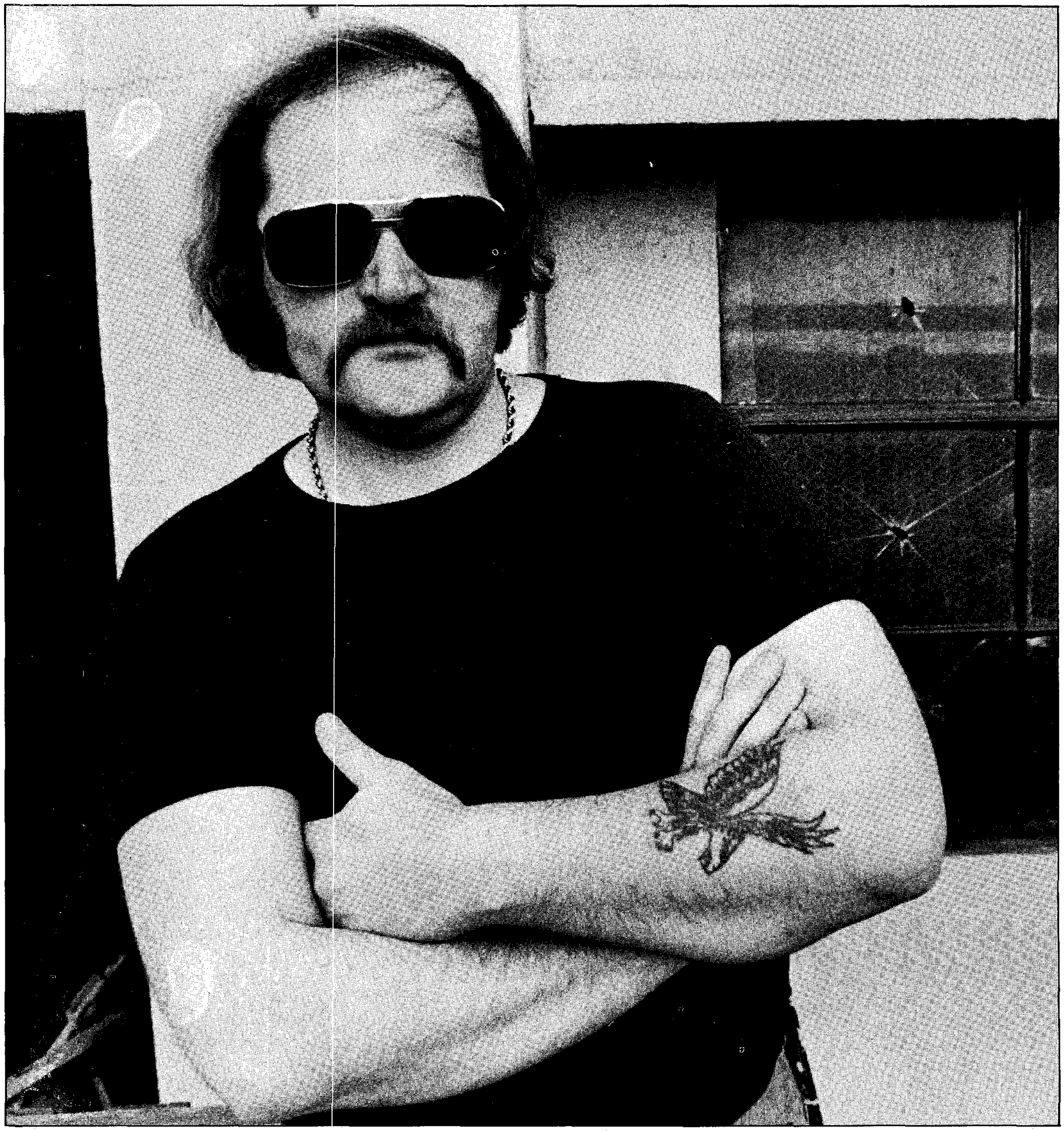
Hardy's partners in the ring refused to help him. "They didn't have the balls to come after me on the outside, but when I was down, they'd step on my neck."

Hardy pleaded guilty to one count of the 28-count indictment. While waiting to be sentenced, he contacted the U.S. attorney and offered to expose a detective with whom he'd done robberies.

"This cop was my ticket out on the street. I could sell him out and not feel bad about it. My partners may have been scumbags, but honor would demand I don't sell them out. But he was a cop playing both sides of the fence. If he got burned, who cared?" Hardy helped the prosecutor from January to May, 1973, and then, before the day of sentencing, he vanished.

Out on the street, Hardy began demanding money from his former associates. Instead of paying him the $5,000 he wanted, though, Hardy says they responded by trying to kill him.

A shotgun blast demolished the windshield of his car while he was in it. A few days later, gunmen in a speed-



The survivor: *Thirty-two-year-old Michael Hardy claims to have stolen 840 cars, pulled 250 stickups, and is said to have performed fourteen contract murders. He has recently moved to California, where he is starting a new career as a movie actor.*

ing auto fired six shots at him. One went through his coat.

Hardy recounted how, "with perfect planning," he kidnapped his former associate Henry Kofflert. "Kofflert was driving the car when they tried to hit me. I don't know what came over the dear boy. He was a flea. I'm a lion," he says. Hardy admits he beat Kofflert brutally and claims he then forced his former partners to give him the money he felt they owed him. (Kofflert, who has no criminal record, denies having anything to do with attempts on Hardy's life.)

The kidnapping and assault were reported to the police. "This was a case of the mob going to the law for protection," Hardy says. "I got a code. If you come at me with a gun, I come at you with a gun. But if you lower yourself so and come at me with the police, then that's how you can expect me to come back. Once you reduce yourself to that level, then I've got no more respect; I'm bound by no code whatsoever. I would never go to the police, even if I found a burglar in my house. I'd kill him myself."

Hardy decides to have breakfast in a small restaurant on Avenue U. He settles in the chair facing the door, and his gaze shifts again and again from the face of his listener to the doorway. "You know, if Joey Gallo had been sitting facing the door, he'd probably be alive today," Hardy says.

Hardy has eggs and orange juice and promises to have only a salad for lunch. He wants to slim down from 240 pounds to his "paratrooper weight" of 180. With 240 pounds on his six-foot frame, Hardy looks like a Hell's Angel without a bike. At 180, he looks a little like Robert Redford.

"...When asked what she thought of her father's past, Hardy's nine-year-old daughter would only say, 'It's weird'..."

Hardy's nine-year-old daughter sits groggily at the table. She had been dozing peacefully in the back of the car. She is a beautiful child, with brown doe eyes and long blond hair.

"My kids know about my background. It's something that happened. I went through it so they don't have to. I'm not ashamed of it," he says. When his son stole somebody's wallet, though, Hardy "smacked the kid in the mouth." He hopes both his daughter and his eleven-year-old son will go into acting.

When asked what she thought of her father's past, his daughter would only say, "It's weird."

Hardy's revenge brought him to the witness stand in Brooklyn's Supreme Court in March, 1977.

It's rare to have a white man on trial for murder in the Kings County courthouse. And it's even rarer to have an organized-crime murder trial. Since Abe "Kid Twist" Reles went flying out of a hotel room after testifying against Murder, Inc., in 1941, few underworld insiders have come forward to accuse their associates.

Hardy and Reles have several things in common. Both were born and raised in the breeding ground of great Jewish murderers: Ocean Hill–Brownsville. Both demonstrated a remarkable memory for their past crimes. And many people believe that Hardy will wind up the same way as Reles.

On the stand, Hardy accused his alleged former car-ring partners, Larry Melito, Alexander "Allie" Cuomo, and Salvatore "Sammy" Gravano, of arranging the execution of two Coney Island brothers in 1970.

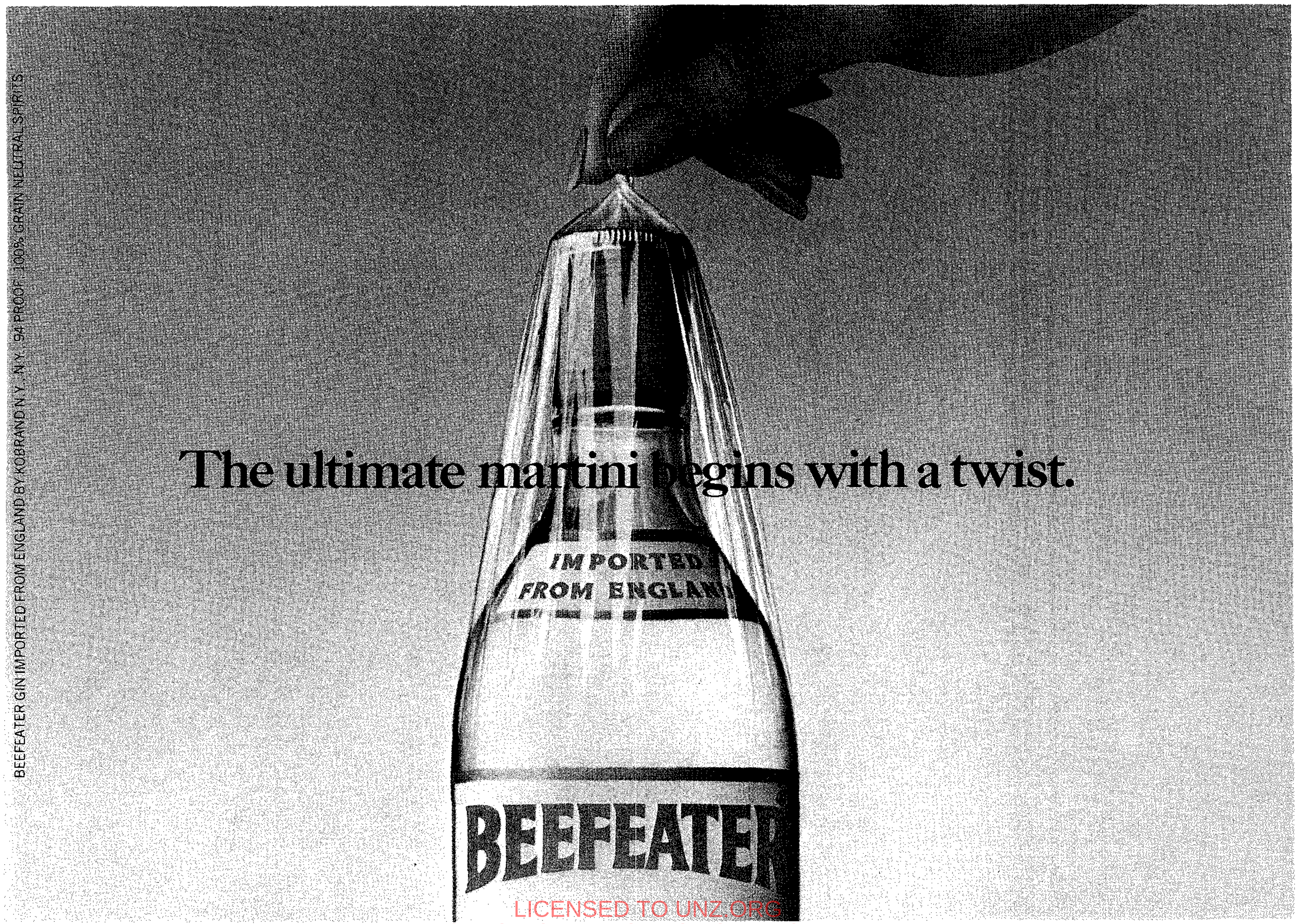
In the winter of 1969, Hardy recounted, he was in Coney Island to discuss business with reputed mobster Dominick "Mimi" Scialo, Hardy says he found Mimi with Larry Martieri in a pizzeria on Neptune Avenue. After "paying the proper respect," Hardy swore he had sat with the two men and that he had heard the following conversation:

Mimi said to Larry, I don't know what the f--k I am going to do with this kid, this Dunn guy. He says I talked to him a few times and it doesn't seem to do any good. He owes me money and he don't want to pay off. He says, I want him hit straight out.

Now, Larry says to him, okay, I will have him hit. I got a couple of good guys, you know, he mentioned a couple of names....Mimi says, no....I don't want no junkies on this job. I want it done right. I don't want no foul ups. I don't want no heat.

Then Larry comes up with a suggestion. He says, well, you know Louie, the Baron.... he got a boy, Allie and Sammy, they're pretty good. He says, all right....

The mother of the Dunn brothers sat through the trial, weeping occasionally. She said her sons were very close, and she didn't understand the apparent gangland slaying. (Robbery was not the motive; $3,000 in cash was found on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"... Hardy claims that he is satisfied with the trial results: 'I caused Martieri and his family to suffer the way I suffered'..."

one of the bodies.) Mrs. Dunn maintained that her sons "never did anyone out of 5 cents," and that the killers "must've not known who they were. My sons were legit all the way."

Martieri was defended at this trial by Jacob "Jack" Evseroff, a gaunt-faced, sharp-tongued trial lawyer. During the two full days that Evseroff was dissecting Hardy under cross-examination, Mike Rosen, an attorney with Roy Cohn's law firm, assisted. When Evseroff would bark, "Picture!" Rosen would dive into the reams and reams of material on the defense table and pull out the requested eight-by-ten.

The defense produced the pizzeria owner, who swore Martieri hadn't been in his place for eighteen to twenty years. They produced businessmen, who swore that businesses hadn't existed when Hardy said they had. They produced an ex-con, who swore he'd been with Hardy in prison when Hardy said he was going to "get even with Martieri one way or another."

Henry Kofflert described to the jury the June, 1973, kidnapping, where "out of another room, like gangbusters, came Hardy with a—this monstrosity of a gun. . . . He proceeded to bounce me off the walls and off the sofa and beat me over the head with sticks, canes. . . . He shoved [the gun] up my ass."

Evseroff tied up the case by reviewing Hardy's many offenses and charging that Hardy had made a deal with the prosecutors to get a reduced sentence. In summary, Evseroff said, "In three words or less, Hardy's a liar." The defense attorney added that because of "who he is, what he is, and what he was promised, Hardy shouldn't be believed."

Joe Lauria was the assistant district attorney who had handled the case since September, 1974. He summarized by acknowledging Hardy's criminal past while maintaining that the jury could "dislike Hardy, but not disbelieve him." He said that an informant like Hardy is usually the "only source of information in a case like this." In this case, two dozen possible witnesses had been questioned, and not one of them had anything to say.

The jury took five hours before rendering its verdict of not guilty. The next week, the district attorney moved for dismissal of the case against the other three defendants. Unless new evidence comes to light, the three other men will not be brought to trial.

Hardy claims he is satisfied with the results. "I caused Martieri and his family to suffer, the way I suffered. And I'm sure the whole thing put a big bite on his pocketbook." He adds, "I was going to call Evseroff to congratulate him. You got to respect him; he's good at what he does."

Back in the car, we head toward Kings Highway's busy shopping district. "I'm not just some f--king roustabout. I controlled five blocks of Kings Highway and that's strong," Hardy states. At the trial, Hardy claimed partnership in three businesses on the highway: a record store, a clothing boutique, and a hardware store. He also said he regular-

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ly shook down merchants.

He described how he did business. "I didn't go for papers. I'd tell them, 'My hand is firm, your hand is firm. You f--k with me, and you put your body up for collateral.'" Hardy says he lost all his businesses in 1971, when he had to go into hiding after allegedly shooting a man in a dispute.

Hardy suggests we head up to Flatbush to visit his old girl friend. The car begins traveling north on Coney Island Avenue, as Hardy continues with his story.

Hardy was born, in 1944, to Shirley and Joe Hardy. "My father was a low-life, a pimp. He used to get girls doped up, then turn them out as prostitutes. I didn't meet him till I was twenty." Hardy says his mother has had six husbands and was the "queen of the Brooklyn bookmakers" in the late fifties and early sixties. "She had the biggest bookmaking ring in Brooklyn. Carlo Gambino used to come to the house. She had police inspectors, captains, and even a city councilman on the payroll."

When he was twelve, Hardy was caught shaking down another kid at knifepoint. While still a juvenile, he committed several burglaries and stole his first car.

At sixteen, he dropped out of school. He enlisted in the army, to work off probation from his juvenile crimes. In the service, he went AWOL, refused an order to return to base, got in a fight with an M.P., and accused his company commander of being anti-Semitic. He was released from service with an unconditional discharge.

Back in Brooklyn, he joined the Hilltoppers street gang and was shot twice in battles with rival gangs. A year later, after a business dispute over the spoils of a stickup, two men ambushed him. He was shot in the wrist.

"They had a saying in the old West: 'God created men, but Colonel Colt made them equal.' That's how I feel," Hardy says, moving his gun into a small green duffel bag. The bag sits on the floor of the car, at his feet. "In the early sixties, I never paid more than $30 for a pistol. I'm talking about good pistols, not bust-out guns. I wound up throwing a lot of them away," he says. (Despite emotional attachments, hit men must dispose of a gun after it has been used. Police ballistic identifications can be as important as fingerprints in a prosecutor's case.)

Hardy's rise in crime is reflected by the increase in the caliber of his weapons, from his first .22, to a .32, to .45 automatics and .357 Magnums. He's owned fifteen different machine guns of a variety of designs: "Uzi, Schmeisser,

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"... During a nineteen-month period, Hardy is said to have earned $3,500 a week..."

Thompson, all those." He also found sawed-off shotguns handy on several occasions.

"You've got to choose a gun like a tool. For instance, I'd use two big .45s when I had to watch a group. Or a sawed-off shotgun. I kept a gun in my boot a lot of times, a back-up .38 snubnose. I always had this fear of running out of bullets in a gunfight. . . .

"I've always been a gunman," he says. "The only time I ever used a knife in a stickup was with this fat Jewish kid that was dealing drugs on Ocean Avenue. But I knew he was a bowl of jelly, and I wouldn't really need anything.

"I never did any stickups with a .22," he says proudly.

Of the fourteen hits Hardy is rumored to have performed, twelve have been carried out with guns. One was an alleged poisoning, the other reportedly involved bludgeoning a man to death with a pipe. The source did not include a homicide Hardy committed in a Mexican prison. That, the source says, was justifiable as self-defense.

Hardy's eyes, his left a darker blue-green than his right, twist to follow a Cadillac that's coming up fast on his side. He barely interrupts his conversation, but his eyes follow the vehicle until it is safely ahead.

"If you live in a jungle, you've got to be animal. I'm a lion, a predator. These guys that hit old ladies on the head for bingo money, they're jackals. They should be strung up. If you're gonna stick up an ice cream company for $50,000, you don't hurt anybody. . . . You go there with the intention of getting the money and not letting anyone get between you and the door. If somebody keeps you from leaving or tries to hurt you, that's the only time you use your gun."

He describes his start in organized crime:

"I was hanging around a pizzeria on St. Johns Place and Buffalo Avenue. You got a lot of guys in the city, hanging around waiting to be noticed. I had always been a wild kid, and word got around to the right people. This guy named Jerry offered me a contract.

"You got to understand, a contract doesn't necessarily mean whacking somebody out. It can be enforcing something, straightening something out, burning something down. Like one time Mimi sent these guys to Boston to burn down a dance hall. That's a contract.

"Anyway, me and my partner, we did something that might've been fatal for somebody, but it was good for me. Most of the time, kids blow somebody away, they get blown away to seal up the problem. But I already knew who was who.

"It was good, it was clean, and I never was even questioned about it. Me and my partner, we got $500 apiece. A low price, but through that, I got a favor."

If the mob were to hold a coming-of-age party, Hardy's would've been held in 1963. His rap sheet for that year lists charges of carrying a concealed deadly weapon, grand larceny, possession of burglary tools, assault, and armed robbery.

He had the good fortune to blossom at the end of the Gallo-Profaci war. The war began in 1960, and by its end three years later, both sides had lost several good "soldiers." Even though Hardy is Jewish and could never be formally inducted as a "made" man, he worked as an associate and accomplice with his Italian counterparts. One of the services he allegedly performed was blowing up Dino's Bar, reportedly a Gallo loyalist's tavern on Nostrand Avenue in Brooklyn. In 1963, he was also rumored to have helped execute the "Bronx Zoo stool pigeon."

When three bandits attempted to rob the Bronx Zoo of its Labor Day cash receipts, they walked into 40 cops armed with rifles, shotguns, and pistols. One man was arrested, another wounded, and the third robber was killed in the gun battle. Soon after that, the man who had allegedly tipped the bandits to the haul was shotgunned to death in a Bronx garage. Hardy was questioned for eight hours about the slaying, but the cops had to release him.

Hardy refuses to give exact figures on his income. Gangsters as notorious as Al Capone have found the tax man the hardest law enforcer to beat. Nevertheless, it is believed that during a nineteen-month period in 1963 and 1964, Hardy was averaging $3,500 a week.

"Jesus Christ, look at the way this place is deteriorating," Hardy says, looking out the car window at an aging apartment house on Caton Avenue. "I'm glad Terri is getting out of here." Terri, Hardy's former girl friend, is moving to California and he has stopped by to give her advice about the trip.

The two talk about astrology, their psychic rapport, and Hardy's spiritual

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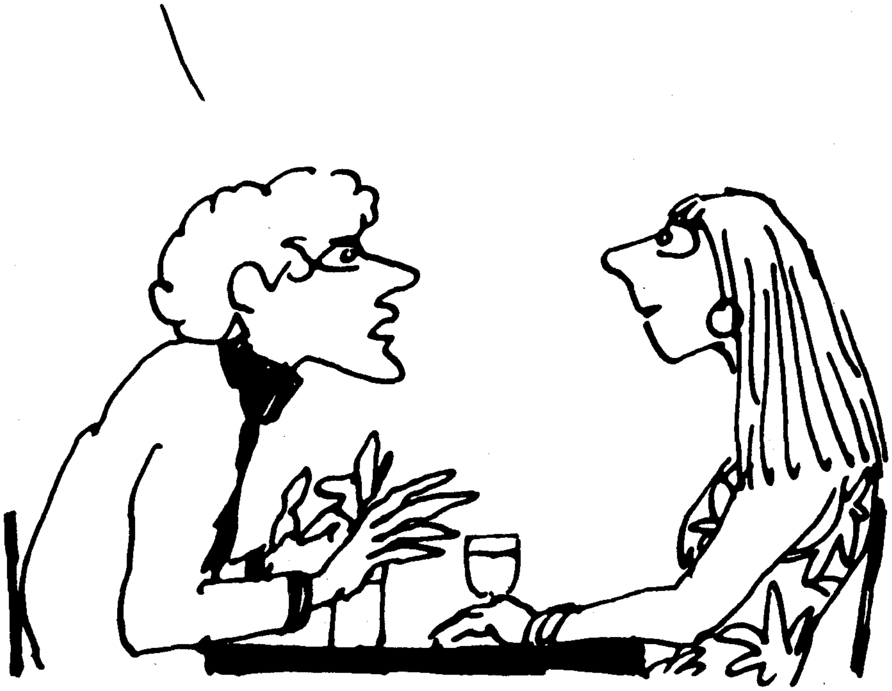

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"...Hardy has been stabbed twice in fights with women and set up by his own wife..."

force. "I hate boring people, and I'll tell you this—Mike is never boring," she says.

Hardy was married when he was seventeen to a fifteen-year-old girl he had gotten pregnant. A year later they were divorced. Then he married Sheila, who was to be his wife until her death last year. "She died because she didn't want to live anymore. She couldn't handle my life-style, and her heart gave out during an operation." He describes Sheila as Mary Tyler Moore and Natalie Wood rolled into one.

"I loved her. One time, she ran away. I waited two days outside the house for her. Then I grabbed her, kidnapped her, took away all her clothes for three days. That was the right thing to do. She's my woman, and I'm gonna take her and keep her any way I have to. If you want it bad enough, you should be willing to take it.

"But I had no respect for marriage. I was screwing around right from the beginning. Hit men, armed robbers, cops, action people got groupies that dig that particular type of person. I never had any respect for those chicks. They were feeding off my energy. I had an orgy going twice a week for over a year," he boasts.

"Women are weak. You break bad with them and they'll use anything at their disposal to get back at you," he says. He's been stabbed twice in fights with women, informed on by another, and set up by his own wife. In that instance, Sheila tipped off the husband of a woman Hardy was having an affair with. In a resulting gun battle, the husband was shot in the chest.

Hardy is in New York to take care of business left over from his tumultuous relationship with Sheila. In 1968, "I was in prison in Mexico; I wrote her and told her it was ridiculous for her to suffer for my crimes. I told her to go out and have a good time. Just don't let me know about it. Very magnanimous. I didn't really think she'd do it. She did. I lost her to a Puerto Rican cop. A disgrace and a half. She did it just to get back at me."

Hardy explained that Sheila left an insurance policy in the cop's name, and he feels the money should go to his children. He is contesting it in court because "that cop is cheating my kids out of $16,000."

Hardy says he tried to go straight in 1966. "This guy, he says he's full of good intentions. He offers me a job paying $60 a week. He tells me to start by picking up a brush and cleaning out the toilet. I said, 'Why don't you take this brush and stick it?' "

Hardy also tried going straight by working as a security guard in a clothing shop on Fulton Street in Brooklyn. "I was making about $60 a week, and all I could steal," he says casually. He had several menial, manual-labor jobs that paid him less for more work, so he returned to more lucrative pursuits.

"I started ripping off drug stashes in 1966. This chick told me about some guy in the Village that's got a lot of grass. I wasn't paying too much attention. I didn't care about grass one way or the other. Then the wheels started spinning. If he deals in dope, he's got a lot of money. Anyway, one thing leads to another, and I go barging in on him. I had a phony police badge. I drop him, handcuff him, and rip off his stash. He figures I'm the Man, so he isn't gonna make a beef. He had cameras and s--t like that, and I would've needed a truck to get everything out. I just took the essentials." The total take included about eight kilos of grass, $1,300 cash, and a small quantity of cocaine and opium.

While he's talking, Hardy has been rolling a joint. Hardy doesn't drink alcohol or smoke tobacco, and he feels heroin "poisons the soul." He rolls a tight but generous joint, and lights it up. He holds a toke deep down in his lungs. It's almost noon and this is Hardy's second for the day—he says he can go through as much as an ounce in one day.

"I always had the feeling when I was doing these stickups that the drug dealers were just holding the stuff for me. Anything worth having is worth taking," he says, smiling.

Hardy describes a later heist. "I needed this guy Henry to get us into this dealer's place uptown. Me and my partner are waiting in the hall, and I tell Henry to go in, tell the guy his car is parked down by a hydrant, and he has to be out in two minutes.

"We waited 2 minutes, 4 minutes, 20 minutes, 40 minutes. Forty-five minutes later he came down. The only reason I stayed that long was that I wanted Henry. I got him in the car on the way home. 'Henry, I'm ripping mad,' I told him. 'Why didn't you come out in two minutes?' He told me he just couldn't do it. I took my gun and gave him a whack in the head. He blew a $50,000 score for me. I was enraged,

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but I didn't shoot him. You can't be shooting people 'cause you're angry. You've got to do it with a cold mind so you know what you're doing. We were coming up to the Battery Tunnel, and I told him if he didn't tell me how we're gonna get back in the apartment, or how he's gonna make amends for my time that he wasted, I was gonna take him and drop him in a marsh in Canarsie. He wound up taking $1,500 out of his own pocket and giving it to me."

The next week, Hardy went back to the dealer's apartment.

"TV Jack [Hardy's partner] knocks on this guy's door at about one in the morning. He says, 'You're leaking water on the lady downstairs. I gotta come in and shut it off.' Bubba [the dealer] didn't want to open the door, but Jack says the lady will call the police if he refuses. Bubba decides letting a plumber in is the lesser of the two evils. He opens the door, Jack goes in, looks around, and says he has to go get his tools.

"Soon as the dude opens the door to let him out, we crash in. 'Don't move, this is the police.' I get Bubba on the floor, hog-tie him, and put a gag and blindfold on him. Tore the place apart and couldn't find the stash. We did find all sorts of guns, an arsenal. If we had tried to just bust in on him, there would've been a shoot-out, and he had firepower.

"So I go over to him on the floor, and I said, 'Don't shuffle and jive me, man. The quicker you get us out of here, the better for everybody.' He says, 'I ain't got no grass.' I put my gun, a big .357 [Magnum] to his head. He still wouldn't give it up. The spade had balls.

"I took the bullets out of the gun and put one back in. I spun it and put it to his head. There's a secret to Russian roulette. If you spin the cylinder and hold the trigger back, the weight of the bullet makes the loaded chamber wind up on the bottom. I didn't want to shoot him in the head before I found out where the grass was.

"He still wouldn't give it up, so I put two bullets in the gun. I told him every time he answered no, I was gonna put another bullet in the gun. After three times, he gave it up. It was in the bedroom under the floorboards. We got 500 pounds of Colombian [grass], six ounces of coke, a quantity of cash, and a load of guns."

It was going back a second time on another job that landed Hardy in jail. When Hardy returned to get more information, he walked into a stakeout. On January 13, 1968, he was arrested and charged with armed robbery, possession of a deadly weapon, and impersonating a police officer.

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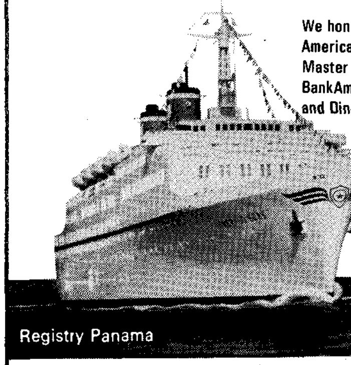

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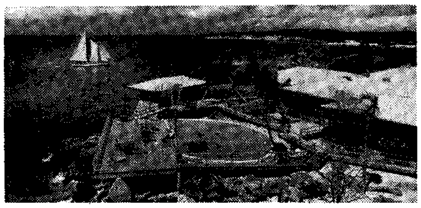

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NEW YORK

He faked insanity to avoid going to prison, then escaped from the institution using a key he had fashioned out of a hanger. Hardy flew to Mexico, where he was caught passing counterfeit bills.

Hardy wound up in La Mesa Prison. He describes his year in the prison as "Dodge City in 1876" and as "Chicago in 1929. It was the wildest place I've ever been in in my life." Hardy strangled to death a knife-wielding inmate who came at him after Hardy refused to give him a dime. "If you give him a dime, next time he'll come back wanting a dollar. By the end of the week, he'll be coming in with a jar of Vaseline."

The man Hardy killed turned out to be an enemy of Patricio Becerra, whom Hardy describes as one of Mexico's biggest drug dealers. Becerra helped Hardy buy his way out of trouble, and Hardy became Becerra's "gringo" bodyguard. He helped his "padrone" by dealing drugs in the American section of the prison (of the 850 prisoners, 20 were American).

After serving the first year in prison on his five-year sentence, Hardy was allowed out on a bail bond. He flew back to New York in April of 1969.

"It took a while to gain a foothold back in New York; I'd lost a lot of things," Hardy says. After a few robberies, though, he began to build up a stash. Soon he was dealing grass by the pound, and before long he had resumed doing stickups.

"Everything was going great. I did about 50 stickups, all good, clean, no problems. I was getting set to move from Woodruff Avenue to Belle Harbor when this guy left a joint in my car. I was wanted, so that shook everything loose."

Hardy grabbed the owner of the joint and demanded that he "stand up in court like a man and take the weight." The man refused, so Hardy brought him to the basement of a Kings Highway clothing store, where he proceeded to beat him over the head with his gun.

Instead of changing his story, the man told his lawyer. The lawyer stopped one of Hardy's friends and began yelling, "Pistol whippings in basements, threats, guns. That went out with Al Capone!" The lawyer added, ominously, that he had "friends."

When Hardy heard this, he was furious.

"So I went up to his office on Court Street. My friend holds his secretary, and I walk right in. I said, 'I'm the guy you bulls--tted about yesterday. Call your people, you got about a minute and a half." And then to make his point even more emphatic, Hardy

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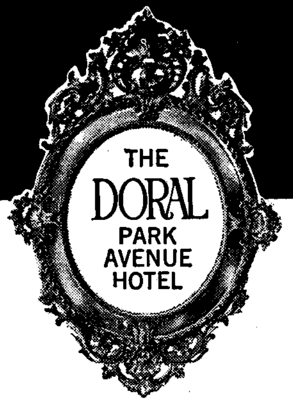

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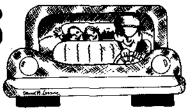

stuck his gun in the lawyer's mouth.

"He started s--tting a brick, copping a plea. I told him, 'I don't care what you say, but don't be going and making me look bad.' " Then Hardy and his friend left.

Concerned that the cops would notice the old warrants for his arrest, which they had apparently missed when they first picked him up, Hardy decided to leave the country.

This time, he headed for Europe, and when he returned to New York six or seven months later, he became involved in the car ring that would lead to his falling out with the mob.

His business in federal court finished, Hardy walks over to 280 Broadway, the office of the First Deputy Commissioner's Special Force. This elite unit of the New York Police Department acted as a liaison between federal and city law-enforcement agencies, and investigated allegations of official corruption.

While Hardy was serving time in federal prison for his involvement in the car ring, he wrote to the U.S. attorney for the Southern District, claiming that he'd committed armed robberies with a detective, and if allowed out, he'd help trap the rogue cop. The letter was forwarded to the Special Force, and with Hardy's help, the detective was convicted of perjury and dismissed from the force.

"I had never met any cops that I liked. They were all taking something, from bags of rolls to being on the pad. These guys I like," he says, opening the unmarked door into the office. "And besides, they lock up cops."

Hardy's favorite cop is Lieutenant George Ahrens, a "street-wise guy, sharp, and a good cop." Ahrens gives Hardy a warm welcome and teases him about the weight he's put on. "Mike always stops by, whenever he gets into town," Ahrens says.

The two men seem to have an almost father-son relationship: Ahrens, the late-middle-aged detective lieutenant, and Hardy, an armed robber and hard case who never knew his father. Little incidents, like when Hardy was being guarded and the cops doled out $5 and $10 stipends as a daily allowance, reinforced the image. Ahrens says they believed if they gave Hardy a weekly stipend, he'd blow it in one night on cocaine and grass.

The lieutenant theorizes that Hardy and many other men like him would like to be cops, and that they enjoy working on the "right side of the law for a change. . . . You have to use psychology. We think we influenced him. Not directly by lecturing, just by letting him see how we are. . . .

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"I see you brought your daughter, so we can't say what we really think of you," Ahrens jokes, indicating the young girl who had been standing politely off to one side, watching the exchange. The girl is sent out with a policewoman, who helps her trace some drawings. "The last time he was in, his son was with him," the lieutenant says, gesturing toward Hardy. "What a good kid. I almost wished I could take him away. I wouldn't want to see him grow up like him.

"Mike was a born loser. You look at the other guys in his gang, their rap sheets, they've got almost nothing. He always took the fall. . . . You know what my favorite story about his gang was?" Ahrens asks, pausing. Hardy smiles. He knows what's coming. "It was the time he was going to do a stickup and his partner couldn't make it. You know why? The guy's wife was making him do the dishes. Mike came to pick him up and he had an apron on." The men in the office all laugh.

Ahrens describes Hardy as a skillful undercover agent who was instrumental in successfully prosecuting both a rogue cop and a federal official charged with corruption. "Mike was good," Ahrens says. "He either told us the truth, or he didn't talk."

Hardy has been soaking up the praise. "And what an ego!" Ahrens adds.

Hardy contends that his testifying never got him any time off, that he cooperated solely to escape and carry out his vendetta. But the cops argued that without the deals made by the U.S. attorney, Hardy would still be serving time in prison.

Hardy was paroled from federal prison after serving three years on his five-year sentence for car theft. The parole report noted that "Mr. Hardy has had considerable difficulties with law-enforcement agencies during his life. He had a long pattern of criminal behavior, with assaultiveness in several of his offenses."

The report concluded that Hardy had done "considerable maturing" in prison and that he was probably "burned out in regards to criminal behavior." Parole was recommended and approved.

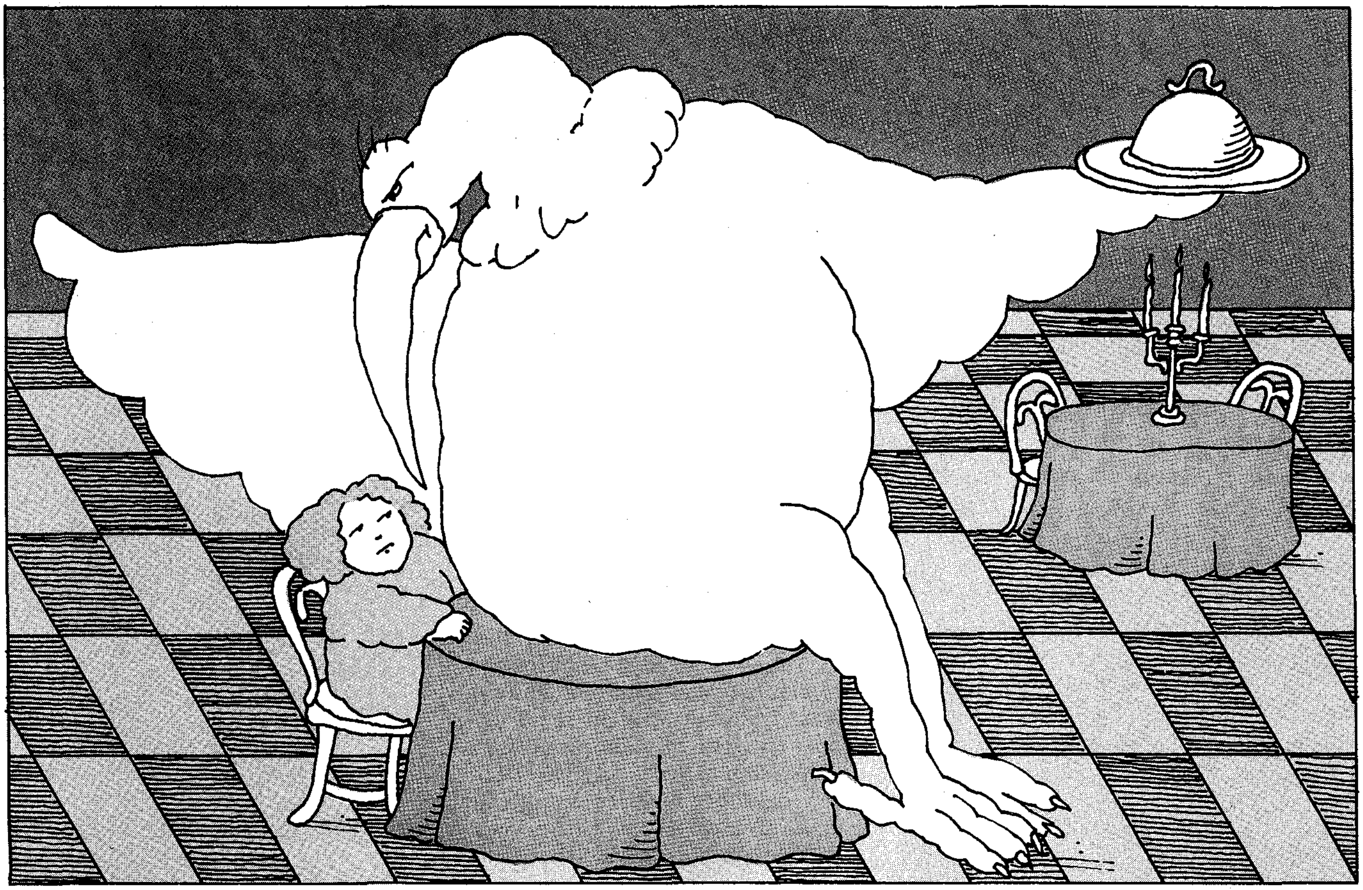
"If I cried over everybody that suffered under my hand, I'd be crying all day," Hardy says. "It's an impossible thing to rectify. It's between me and God. I gotta make amends for it before I meet Him."

Mike Hardy is now an aspiring actor in California. He's had a couple of bit parts in movies, and he is working on a television commercial. The commercial is for an anti–car theft device. ■

New York Journal/Jessica Mitford

THE DOVE STRIKES BACK: A MORALITY PLAY IN FIVE ACTS

"...'I feel obligated to say that Miss Mitford was inebriated upon being seated,' Anne Williams of Kew Gardens writes to *New York*..."



Now will I show myself to have more of the serpent than the dove; that is, more knave than fool.
—Christopher Marlowe

Prologue: Some weeks ago *(New York,* May 30), I described an unhappy evening at the Sign of the Dove, located at 1110 Third Avenue. To recapitulate for Faithless Readers, who do not read, or remember, every golden word we writers inflict upon them: I had invited a woman friend to dine there with me. Seeing the prices on the menu, we ordered frugally, one predinner drink apiece, a half bottle of Chablis to share, two entrées, two coffees. The food was pretty awful, but the bill was worse: $76.10, including "cover charge" and tax, the two entrées lumped as $50. Not having that much cash on me, I tried to pay with a check, which was refused by our waiter. The manager then threatened to call the police unless I produced cash or a credit card; he changed his mind about the police, but, holding our coats as hostage, sent us shivering into the cold night air. The next day my friend, who went back bearing cash to ransom our coats, demanded a breakdown of the $76.10 bill. This was eventually produced; except for its total, it bore no relation to our original bill. Entrées were now listed at $18.50 apiece, desserts had been added, and coffee had gone up by $1. My friend made them knock off the unordered, unserved items, reducing the total to $63.72. In short, an unpleasant and debilitating experience.

Now, it seems to me that an honest and appropriate response to my article (and one that could have saved much trouble in that dovecote) might have been a letter from the restaurant admitting error and promising to shape up in the future. But that, it seems, is not the way of businesses that are run by their public-relations departments. What follows is an account of the Dove's highly uncolumbine reprisals.

Act I: New York Magazine reports a fair deluge of letters to the editor about my article. Most of them say "Good for you!" or words to that effect; some come to the wounded bird's defense: ". . . She has maligned one of the finest restaurants in New York..." "...I was shocked at your recent article about the Sign of the Dove and its lack of credibility. . . ." (Do we already detect the fine hand of P.R. at work here?) Two communications addressed to the magazine's editor appear to be of more than passing interest: a postcard signed "Patty Fink, Westport, Connecticut," which starts, "I happened to be at 'the Dove' the evening Miss Mitford recalls

Illustrated by Steve Henry

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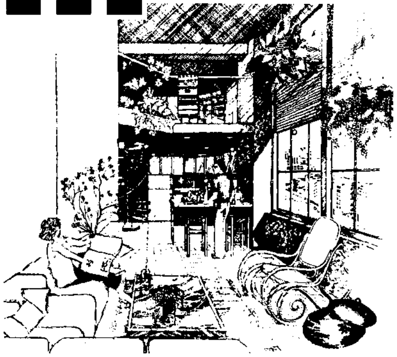

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in her article. Unfortunately she did not mention what a scene she made and was *drunk*"; and a letter signed by Anne Williams of Kew Gardens, New York: ". . . I would like to tell it as I saw it from the table next door. I feel obliged to say that Miss Mitford was inebriated upon being seated. . . ."

Here the mystery begins, for a sharp-eyed secretary has noticed that these are both postmarked in New York City and bear the same postage-meter number: 1147184! Ms. Fink of Westport and Ms. Williams of Kew Gardens sharing a postage meter in Manhattan? How cozy! Do these ladies actually exist? If so, are they Dove-connected?

Act II: I send an inquiry to the postmaster of New York, who replies: "Kindly be advised that the holder of Postage Meter #1147184 is Med-Den, Inc., 1110 Third Avenue, New York, N.Y." Who, then, is Med-Den? The trail now leads to Dr. Santo, a dentist who owns the Sign of the Dove, doing business under the corporate name of Med-Den Enterprises.

Act III: I discover via telephone information that Ms. Fink and Ms. Williams are indeed corporeal entities. I get Patty Fink on the phone and ask her about the postcard. She sounds totally mystified—she never sent such a card; she has never been to the Sign of the Dove; she hardly knows anyone in New York. "I'm getting a little paranoid," she says. "I don't know who could have used my name." I observe that I am getting a little paranoid myself, and give her my address in case some clue should occur to her later. In a few days, her letter comes, giving the name of a childhood friend, Jane Porter, who works for Med-Den—and who has confessed to forging the postcard! "To say that I am annoyed about this whole situation is putting it mildly," writes Patty.

Act IV: Forward to Jane Porter. For the first half of our twenty-minute telephone conversation, she is extremely cool. I learn that she works for a public-relations firm but is "not at liberty" to tell me which one; that she signed Patty's name to the postcard because she did not want to get her public-relations firm in trouble; that she was at the Dove on the evening in question with a girl friend, sitting about three tables away from me; that she noticed I was "being kind of loud" and that "everyone was looking your way"; that she recognized me from a photo on one of my books but couldn't remember any of their titles. Furthermore, she reiterates that the Patty Fink postcard is the only communication she has sent to *New York* Magazine. "You're quite sure that you haven't written another

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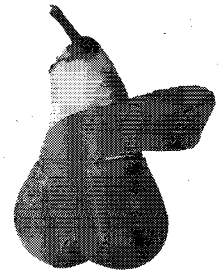

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letter?" I ask sternly. "That's the only one, Miss Mitford." "You're absolutely certain?" "Yes."

I feel I am not getting very far, so I make vague noises about the law of libel; I mention the postal inspectors and the dim view they might take of this use of the U.S. mails. I suggest to Jane that somebody has been using her. Does she not in fact work for Med-Den? "Yes, ma'am," she answers despondently, and floods of tears follow. From now on it is plain sailing.

The second half of our discussion unwinds like a movie going in reverse. Jane now tells me (between sobs) that she was *not* at the Dove that evening; that she does public-relations work for Dr. Santo at Med-Den; that there were terrible goings-on after my article came out: "Everybody was running around screaming, and everybody was trying to get people to write letters as I guess a form of retaliation, and *New York* Magazine wouldn't print any of them." Business fell off, she says. "Oh, like your article caused a lot of hoo-ha," she wails. I realize that I am behaving like a prosecuting attorney—not my favorite role. I long to comfort her, but there is one other thing I must find out. "*Please* stop crying, Jane," I implore. "Just answer this, and you've absolutely got to answer truthfully. Did you write another letter and sign it with the name of Anne Williams?" "Yes." Oh dear. I beg Jane to pull herself together; we murmur soft good-byes; we hang up.

Act V: New York's editor tells me he has been approached by Brenda Johnson of Johnson & Morton Associates, which does public relations for the Sign of the Dove. Ms. Johnson had quite a long chat with the editor, in the course of which she divulged that my friend and I had been very drunk that evening; that I have a reputation in New York restaurants for getting drunk; that I was once kicked out of the Four Seasons for that reason; that my friend had now repudiated my version of what happened that evening. Curiouser and curiouser!

So, back to the telephone for the Tale of Brenda Johnson, who answers with a sprightly "Oh, hi, Miss Mitford!" But as with Jane, the sprightliness first dims, then vanishes, and despondency takes over.

Brenda Johnson tells me she has represented the Sign of the Dove for about two months—she works with Dr. Santo a couple of days a week. "He's a wonderful man with broad interests, travels extensively . . ." and she tells me all about his recent trip to Japan, but I want to get back to the article. What about the arithmetic on the bill? Well, "Dr. Santo does 100 percent

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realize there was an error on the bill, he's the first to admit that." So far, so good.

Brenda, who is amazingly long-winded, now rattles off a great deal of other information: There were five bomb scares in the restaurant after my article, hundreds of letters and angry phone calls, "kooks saying, you know, how dare you do that to people, you are unjust—it went on for days. Now they only get about one a week."

So, say I, that's all of interest but what about your conversation with *New York*'s editor? Allegations that I was drunk that night, habitually drunk in New York restaurants, kicked out of the Four Seasons for that reason? A torrent of words pours forth. I try to keep my end up, to make some sense out of what she is saying, but it is not easy. Her source, she says, was the Dove's manager; he'd worked for Restaurant Associates years ago (when it owned the Four Seasons) and said there had been a *problem,* didn't say kicked out. . . . She never did say that I have a reputation in New York as a drunk; "I'm smart enough as a young businessperson not to ever say that about somebody." . . . She never said my friend repudiated the story—oh dear, now *she's* crying. Damn, but I must get to the bottom of it, so when she pauses for breath (which is not often) I interject a question. What about the Jane Porter letters? She says she doesn't know anything about them, so I read them out. She is shocked! She'd met Jane at work, up at Med-Den, but had no idea she could ever do such a thing. "I tell you if I ever *dreamed* that she would do that I think I would be so angry that I would bash her head against the wall."

"Rather a violent reaction," I observe mildly, "in view of the fact you did exactly the same thing in your conversation with the editor of *New York* Magazine." After that, Brenda seems to run out of steam and shuts up. There is really no more to be said.

Epilogue: Many of the cast of characters in this brief drama are no longer onstage, and Jane Porter has been told her services are no longer needed. One puzzler remains: Did Dr. Santo put Brenda and Jane up to their act? Both women told me no, he did not; but wishing to check further (after all, neither had been exactly candid when I had spoken with them), I called Dr. Santo to ask him directly. His secretary told me he did not wish to talk to me. It seemed almost a relief, after the verbal barrage from P.R. *Curtain.*

Note: Some names have been changed to protect those of the guilty who have already suffered enough. ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

NOTES ON MARKDOWNS, MONEY-SAVERS, AND RIPOFFS

Crystal clear—A one-day sale of handsome Swedish crystal objects will take place at this warehouse in Long Island City just across the 59th St. bridge. Discontinued designs and importers' closeouts are offered at 50–70 percent below regular retail prices, and there are hundreds and hundreds of pieces to choose from, both ornamental and useful. Mushroom sculptures, retail $16–$31, depending on size, now $4.75–$9.25; crystal wine decanters, retail $14–$32.50, now $5.75–$9.75; hurricane lamps, retail $58, now $26. Crystal dinnerware with embossed pattern: two dinner plates, retail $26, now $10.50; two salad plates, retail $20, now $8; two dessert bowls, retail $23.50, now $9.50. Much, much more. Master Charge, Visa accepted; no checks; no deliveries; all sales final. *Kosta Boda Warehouse, 21-16 44th Ave., Long Island City (786-9269); take upper roadway of 59th St. bridge, get off at the 21st St. exit, then go two blocks south. Sat. 9 a.m.–5 p.m., 9/17 only.*

Free haircuts—One thousand women are needed to participate in a haircutting seminar entitled "Headway '77," in which hairstylists from Glemby International, which runs many beauty salons in major department stores around the world, will demonstrate Roger Thompson's cutting techniques under Mr. Thompson's supervision. His cuts have been featured in national magazines. (The seminar will be held at the Barbizon Plaza Hotel, 9/26–30.) If you are willing to sit for a styling, not a trim, and to have at least one and a half inches of hair cut, call 477-7089 or stop by Glemby International, 116 East 16th St., sixth floor, by 9/21, for a preliminary appointment to determine the suitability of your hair for demonstration.

Paint a room—This paint store has sale-priced name-brand paints that will help brighten tired walls. Dutch Boy Latex Flat, all shades of ready-mixed whites, retail $11.75 a gal., here $6.99; Dutch Boy latex satin gloss, all shades of ready-mixed whites, retail $14.85, here $10.95; Benjamin Moore Regal Wall Satin, all colors except deep shades, retail $9.80, here $7.80; Pentagon Latex Flat, white and colors, retail $5.49 a gal., here $2.99. Master Charge, Visa, checks accepted; free delivery in the five boroughs on orders over $15. *Merit Kaplan Paint Supply, Inc., 227 East 44th St. (MU 2-3585); Mon.–Fri. 7 a.m.–5:45 p.m.; while stock lasts.*

Furnish it—This sale of top-of-the-line imported and import-design furniture in a warehouse about an hour from Manhattan is well worth a trip. Real early birds will find one-of-a-kind treasures like a Bellini Software series suede two-seat sofa, was $2,860, now $1,000; only 30 Arco stained-wood-and-cane folding chairs, were $110 each, now $40; a few Le Corbusier cube chairs, leather and chrome, were $1,820, now $550; a couple of table nests that turn into four round beechwood tables, were $360 each, now $153; a dozen heavy unpolished marble "step" tables, now priced to clear at $100 each; twelve opal "light ball" lamps, were $75 each, now $18; and other such showroom pieces, returns, discontinued models, etc. But there are larger quantities of other items: Nova stacking chairs, chrome frames, plastic seats, were $52, now $18; numbers of seating groups sold separately or together as a living room (example: a Soriana seating unit by Scarpa, was $1,600, now $600–$700, depending on upholstery); many units of Magistretti painted wood chairs with straw or upholstered seats, armless, was $130, now $40–$45, depending on seating material; and many accessories, office chairs, lamps, etc. Master Charge, Visa, checks accepted; delivery arranged (extra). *Atelier International, Ltd., warehouse, 235 Express St., Plainview, L.I. (516 935-6700); Long Island Expressway to Exit 46, continue on the service road until you see the large red-and-white AI cube. Thurs. 4 p.m.–9 p.m., Fri. 8:30 a.m.–9 p.m., Sat. 8:30 a.m.–6 p.m.; 9/15–17 only.*

The most—The Guinness World Records Exhibit Hall in the Empire State Building is having a two-week sale on admissions. If you come between 10 A.M. and 5:30 P.M. on any weekday (no reduction on weekends) from now thru 9/23, you can get in for $1 flat; it's regularly $1.50 for adults and $1.25 for children. *Guinness World Records Exhibit Hall, Empire State Bldg., Fifth Ave. at 34th St. (947-2335).* ▬

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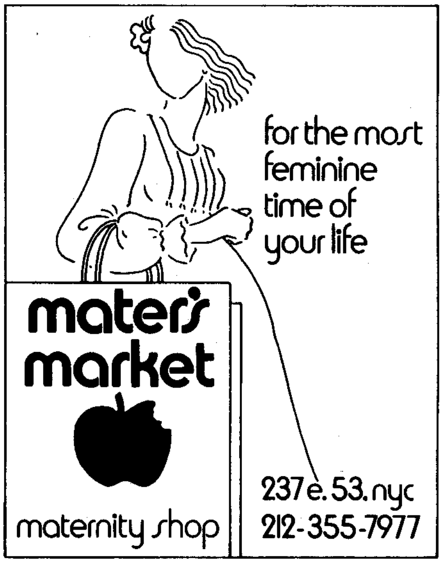

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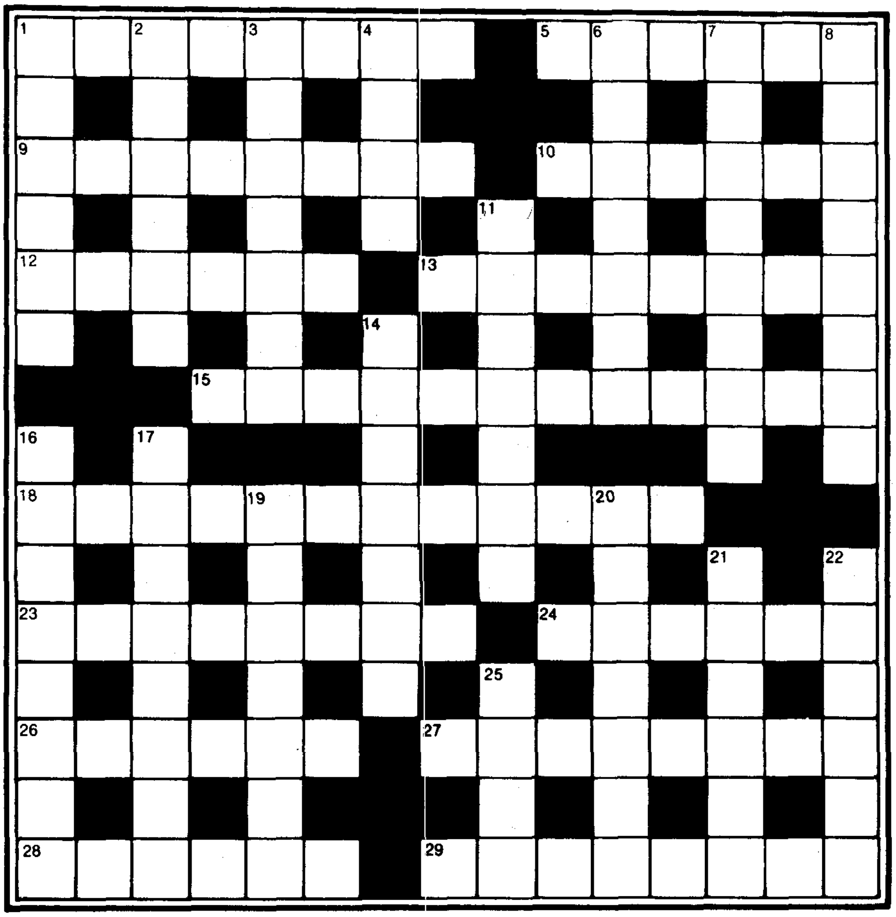

Clues

ACROSS

1 Although immortal he may be poisoned. (8)

5 A youngster put in most of the finest weapons. (6)

9 It lives in the sea but make a river go up around itself. (8)

10 American statesman who took two pounds in fees. (6)

12 Being at university, is able to play back? (6)

13 The problem of a woman caught between two men. (8)

15 Put off before I made a speech and got worse. (12)

18 Make it a plain home as a means of celebrating the wedding. (12)

23 Corresponding in sound. (8)

24 A plan without something valuable for different levels. (6)

26 Dredge enclosed part of river. (6)

27 Diverse as a veteran? (8)

28 "Men love in haste, but they ——— at leisure" (Byron). (6)

29 Contrivances for torturing me with chains. (8)

DOWN

1 Father in a hurry for the top job? (6)

2 Bound for a season. (6)

3 Is love slow in coming? Then separate. (7)

4 River which gives benefit to duck. (4)

6 Wash when Arundel changes. (7)

7 "When the mind's free The body's ———" (*King Lear*). (8)

8 Poor puss dies—in fact hangs! (8)

11 Means of communication with parents about to die in an unusual way. (7)

14 Refuse to go down. (7)

16 Pull up in the grass when seen. (8)

17 Ill-used young lady in confinement. (8)

19 When there is bad temper in high school, they hold the coats. (7)

20 Bird among the most richly plumaged. (7)

21 If he lost favour the monkey would remain a bachelor. (6)

22 The reverse of unhappy sleep for animals. (6)

25 The knight without had a party. (4)

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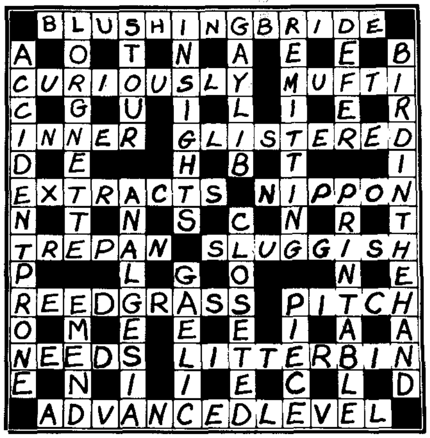
Solution to last issue's puzzle:



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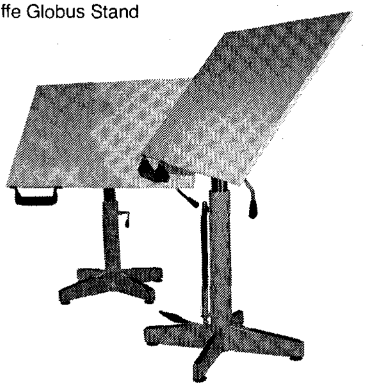

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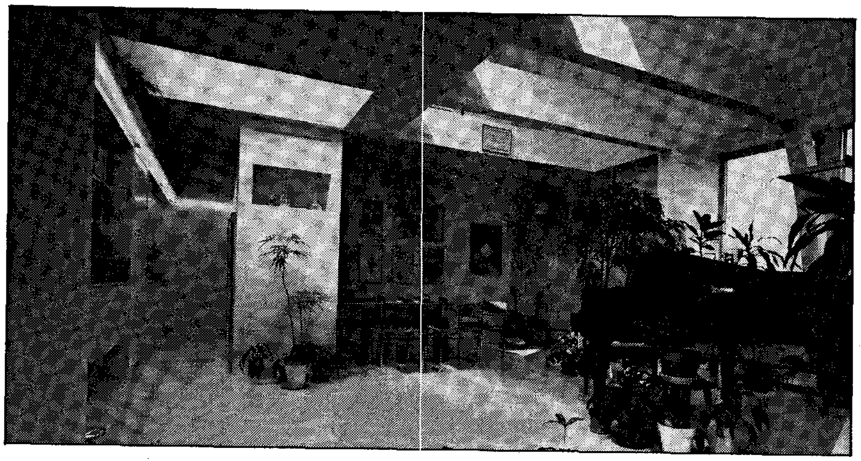

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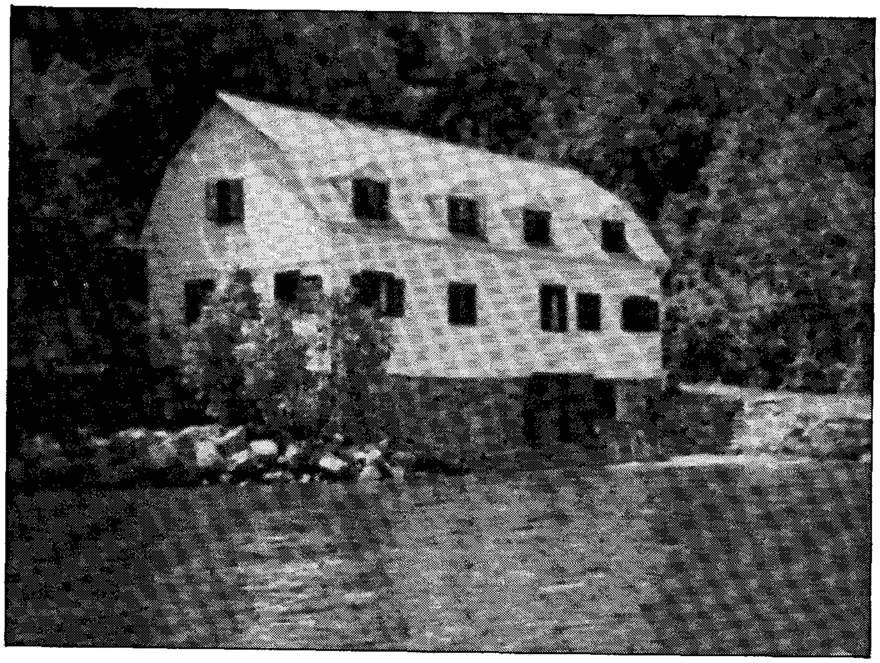

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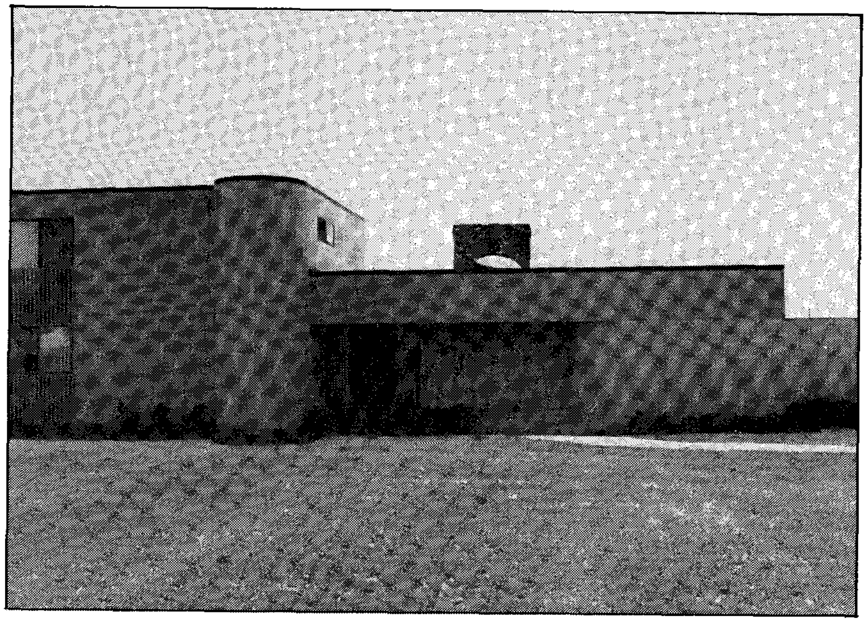

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The Urban Strategist / Michael E. O'Connor

SO YOU WANT TO BE A QUIZ KID?

"...Some shows offer more on-camera time, some more money; some pair you with celebrities, some are easier to get on..."

You've seen those shrieking game-show contestants explode with enthusiasm on your television screen. But have you ever wondered how they got there? And did you ever secretly wish to be up there yourself?

Well, this could be your chance. What follows is a compendium of things you should know to become a game-show contestant. Be advised, however, that this advice comes to you from a two-time loser. I am one of the few people to have emerged from a week of *Jackpot* penniless, one half the disaster-prone *Pyramid* team of O'Connor and Meara.

Let us start with some basic information: You may appear on a given show only once, and most programs require that you audition. The most sensible plan of attack is to watch and study the six New York–based shows listed below. Decide which game best suits your personality and talents. Ask yourself what, in particular, you're looking for: Some shows offer more on-camera time than others, some more prize money; some pair you with celebrities; some are easier to get on.

Once you've picked a show, you're ready for your contestant audition. Approach this as you would any job interview. Dress neatly, project a positive attitude, and never, *ever* try to pressure the contestant coordinator. It means instant death to your chances.

In reading the more detailed information below, please note that the selection statistics cited do *not* represent quotas. They are merely estimates based on the performance of past applicants. Though you may feel you're playing a scene from *A Chorus Line*, you are not competing against other applicants, but rather against the standards of the show itself.

For **To Tell the Truth** (Channel 2, weekdays, 9 A.M. to 9:30 A.M.) you should be "a ham with brains," says executive producer Bruno Zirato Jr. The chief talent needed for this game is the ability to lie outrageously and convincingly. According to Mr. Zirato, kids are the quickest to grasp this concept and make the best contestants.

Do you look like a wrestler? A beauty queen? A cowboy? All three? Then you're in demand, as the show casts "types." Most needed are men over 40. Out-of-town accents are also sought, since most people impersonated are non–New Yorkers.

To Tell the Truth needs twenty imposters per week and won't use professional performers. You are also ineligible if you've been on more than two game shows, or one within the previous twelve months.

If you'd like to be an "imposter," call casting director Roseann Kahn at PL 1-0600. The wait for an appointment is usually about a week. You'll be interviewed for five or ten minutes to determine your background, interests, and accent, then you'll have your picture taken for their files. Out of 80 people seen each week, twenty are found to be immediately "usable"; the rest are put on file. Since imposters must be matched to a main character, there's no way to tell how long you'll wait to be called.

If selected, you'll be telephoned on a Thursday and asked to come to a two-hour briefing the following Monday, when you'll meet the individual you are to impersonate and will be given biographical information. The show will be taped the next day, when you must be available for four hours. Five shows are taped, from 9 A.M. to 6 P.M. You will take home either $166 ($500 split three ways) or the minimum guarantee of $50. Air date of the show will vary from city to city.

If you think your own experience is unusual enough to rate an appearance as the main character, write with supporting materials to: Talent Coordinator, Goodson-Todman Productions, 375 Park Avenue, New York City 10022.

The $128,000 Question (Channel 5, Saturday, 6 P.M. to 6:30 P.M.) seeks the contestant who is an expert in a specific field, and whose knowledge reveals a different side of himself than is obvious. "A policeman on the subject of Shakespeare is interesting," says executive producer Steve Carlin. "A teacher of Shakespeare on Shakespeare is not." Occasionally, though, a contestant's knowledge and background will match perfectly: For example, a religious woman from a family of ministers was questioned on the Bible.

If you feel you qualify for the show, send a photo with your name, address, occupation, category, and phone number to: Contestants, P.O. Box 1280, Radio City Station, New York City

Illustrated by Walter Gurbo

0019. The producers prefer that you ot have been on another game how within the past year.

The show receives about 2,500 let-ers a week. Of these, about 100 are dged promising enough to rate a hone call. The call will determine if he person's story sounds legitimate nd is worth consideration. The call lso gives the show's producers a sense f the applicant's personality. About en applicants will receive a second call nd will be given a twenty-question test, vhich is recorded. Based on the appli-ant's chosen category, a test is drawn p by four staff writers, who consult utside experts when necessary. Refer-nces will also be checked.

A selection committee headed by xecutive producer Carlin makes the inal decision. If a candidate has done vell on the test, has references which heck out, and seems an interesting hoice, he or she will be accepted as a ontestant. The process can take from hree weeks to several months, and out f 2,500 original applicants and 10 ested, maybe two bookings will result.

Once scheduled, the contestant and ne relative will be flown to Toronto wo days before taping and housed in hotel there. Shows are taped in clus-ers, two or three per day for sev-ral days, and they are aired from one o seven weeks later. Once a taping eries has begun, the contestant will ave either overnight or the one and a alf hours between shows to decide vhether or not to risk his winnings nd continue. It takes eleven questions —one to seven parts each—to win 64,000. Four people have succeeded his year and chose to return, vithout risk, to complete a playoff for he $128,000.

Shoot for the Stars (Channel 4, veekdays noon to 12:30 P.M.) con-estants should be good at riddles, and outwardly likable, someone you'd oot for," according to contestant co-rdinator Lynn Michaels.

There are three ways to get an ap-ointment to test for the show. You can ttend a taping, where about 70 people vill receive cards for appointments the ollowing week. (For tickets, write: *hoot for the Stars* Tickets, NBC uest Relations, 30 Rockefeller Plaza, ew York City 10020.) You can also e referred by a former contestant. Or, f you don't know any former contes-ants and you live outside the tri-state ommuter area, write: Contestant, *hoot for the Stars*, Room 1730, 250 West 57th Street, New York City 10019. ndicate when you'll be visiting New ork, and the show's producers will eply by mail and tell you if an ap-ointment can be arranged.

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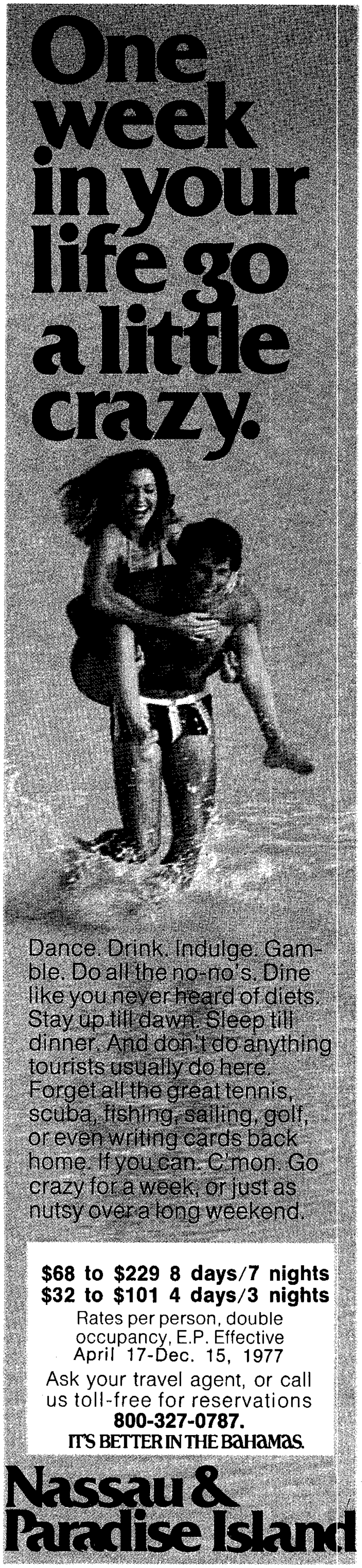
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NBC eligibility rules are observed, which means that a contestant may have made only one previous game-show appearance, not within the previous twelve months. You may test for the show only once, and you must be at least eighteen years old.

Auditions are held twice a week, with about 70 people seen each day. You are expected to prepare by watching the show and playing along. (There is no home version yet marketed.) Allow up to four hours for testing. Ten applicants at a time will be given a twenty-question written test. Flash cards containing riddles will be held up. You'll have at least twelve seconds to write the correct answer for each card. A score of fifteen out of twenty is passing. If you pass, as about half do, you will be given an oral test. This generally includes playing the jackpot portion of the game, two at a time, for Ms. Michaels. After this session, you will not be told if you have passed, but successful candidates will be called back for further testing within three months. Ms. Michaels will spend an hour with three people at a time discussing technique and playing the game. Again, you will not be told the decision. Within three months, approximately seven applicants will be called and booked on the show.

Shows are taped every other weekend, five on Saturday, five on Sunday. You will be notified four or five days in advance and must be available from 8:40 A.M. to 4:45 P.M. If you aren't sharp in the warm-up session, you can still be "bumped" from the show. An average of two or three contestants per taping day win the jackpot, which starts at $1,000 and has gone as high as $7,500. After you win five games in a row, you win a car. Shows are aired one or two weeks after taping.

Bowling for Dollars (Channel 9, weekdays, 7 P.M. to 7:30 P.M.) provides a chance to be involved in a game show to people who, in other cases, might not even qualify. That's the view of John Claster, president of Claster Television Productions, which operates versions of the show in fourteen cities.

The program must be admired as the most democratic of game shows. It does not prescreen; contestants are selected to represent a cross section of applicant cards received. Players are not seen until they arrive at the taping, and retarded bowlers, blind bowlers, and wheelchair bowlers have appeared on the show. You don't even have to be a *good* bowler to be picked.

Application postcards should be sent to *Bowling for Dollars,* WOR-TV, P.O. Box 999, New York City 10018.

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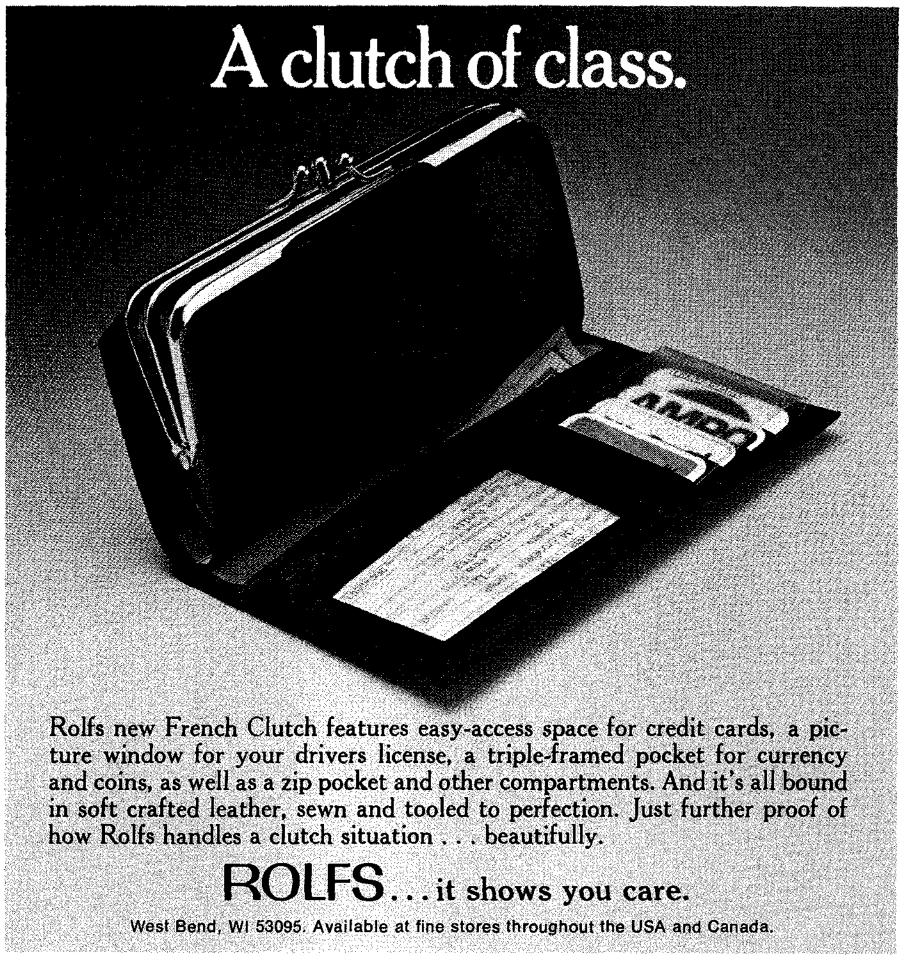
nclude your name, address, phone umber, age (eighteen or over), ocupation, bowling average, and the ame of the place you usually bowl. ntry blanks may also be picked up at articipating bowling alleys known as old Pin Fun Centers. The New York how receives thousands of cards per veek. These are retained for two to hree years.

Contestants are notified by phone ten lays before each taping. Five shows are aped from 9:45 A.M. to 4 P.M. every hursday or Friday at the Madison quare Garden Bowling Center and ired the following week. Top prize is new car, won by rolling four strikes n a row. Most bowlers end up with he more modest reward of $1 for each in knocked down. If disaster prevails nd you don't knock *any* pins down—ome bowlers have sent the ball careenng into the audience—you still get 5 and a New York State lottery icket.

Home viewers can participate as a Pin Pal" by sending a postcard which, f drawn, entitles the viewer to an mount equal to the bowler's winnings. In the case of the car, two are warded.) Write: Pin Pal, *Bowling for ollars*, WOR-TV, P.O. Box 300, hurch Street Station, New York City 0046. These cards are kept for one or wo weeks.

The $20,000 Pyramid and **The $25,00 Pyramid** are different shows which raw contestants from a single pool of pplicants. The former show is seen veekdays on Channel 7 from 12:30 P.M. o 1 P.M. with host Dick Clark; the latter Channel 2, Wednesday, 7:30 P.M. to P.M.) features Bill Cullen. In the past our years, the daytime show alone has iven away over $5 million. Mental uickness and good communication kills are required of contestants. It s not enough, however, to be able o play the game well. You must also roject a genuine enthusiasm. People nust *enjoy* watching you play.

There are three ways to receive an ppointment to test for *Pyramid:* (1) In ach studio audience, about 80 appointnent cards are handed out. (To become n audience member, write: *Pyramid* ickets, ABC-TV, 1330 Avenue of the mericas, New York City 10019.) One ersistent woman who didn't receive a ard returned three more times until he got an appointment. Eventually he won $20,000. (2) You can be recmmended for an appointment by a ormer contestant. (3) If you live outide commuting distance of New York ity, write: Contestant, *$20,000 Pyranid*, 250 West 57th Street, New York City 10019. Tell when you expect to be in the city, and you'll be notified by



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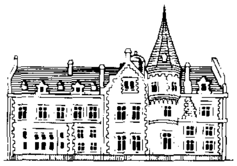

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mail if a test will be possible then.

To prepare for the test, practice with Milton Bradley's home version of the game. (It pays to master all three editions since some of the same clues and answers may be used on the test and, later, on the televised show.)

You may test for the show only once. You cannot have been on more than two game shows in the past five years. If you've earned over $2,800 as a performer in any one of the last three years, you are ineligible. You must be eighteen or over.

Between 80 and 100 people are *Pyramid*-tested twice a week. Plan to be at the offices for at least three hours. You'll be briefed and will then play the first portion of the game in groups of ten. If your name is read at the end of this session, you will have passed, as about four out of ten do. You'll then be asked to stay and will play again with tougher material in groups of four in front of contestant coordinator Edith Chan. You will not be told the results of this session, but roughly two out of every four finalists pass.

Callbacks will be held within three months. At that time your skill will be tested on both the first and "winner's circle" steps of the game, and Ms. Chan will supervise an intensive hour of play among four candidates. The passing ratio, once again, is two out of four. You won't be informed of your status, but if you've passed you'll be called within three months and booked for an appearance. Taping will be a week later, and you must be available from 9:15 A.M. to 4:30 P.M. (You can still be dismissed if you do poorly in the preliminary practice session.)

For those of you still entertaining fantasies of instant wealth, be aware that you must pay taxes on all prizes won, including consolation prizes. (These gifts are worth about $350 on *The $128,000 Question*, $200 on the *Pyramid* shows and *Shoot for the Stars*, and $50 on *To Tell the Truth*.) You do have the option of declining any prize, however. (Some manufacturers might send you a check in lieu of a consolation prize, but if you win a car, you get the car—not the cash equivalent.) You should receive your prize money and/or merchandise within 90 days of the show's air date, usually sooner.

Though it's possible to win a lot of money on these shows, the fact is that very few people make a bundle. The advice from contestant coordinators is to pick a show you like, audition with enthusiasm, and just enjoy yourself.

As I would have said to Anne Meara after our loss—had I not been in a state of severe shock—"What the hell, Annie. It's only ten thou."

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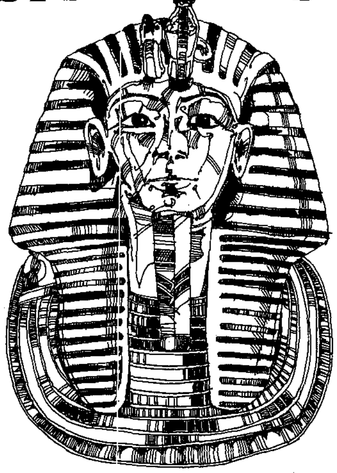

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NEW YORK COMPETITION

COMPETITION NUMBER 296 BY MARY ANN MADDEN

THE BERT CONVY SHOW. Bert is a game-show host in a Third World country. Tonight: A farmer tries to guess who or what is behind the Star Door. Will he win a Cuisinart for his starving family? Tune in and watch the fun.

WATSON AND YOYO. In this episode, Doctor Watson (John McMartin in the role originated by Nigel Bruce) asks the robot what "does not compute" means. A patient's life hangs in the balance.

Above, not-so-automatic pilots. Competitors are invited to provide a brief description of one television pilot for a program "not presently scheduled for presentation." Limit 50 words.

Results of Competition 293, in which you were asked for further contrived nomenclature.

Report: Among the guests making a return appearance: "SOOEY" GENERIS. ORAL ROBOTS. PERRY STALSIS. PERRY O'DONNELL. BERTHA VENATION. GEORGE BALLANDCHAIN. JEAN ENNUI. "AFRO" DYDI. FRANK N. and PHYLLIS STEIN. EMILE "GORGON" ZOLA. MOE JUSTE. JACK HUGHES. OSCAR DE LA RENTACAR. IDI GOURMET. MENASHA TROIS. YESSIR ARAFAT. MANNY OCCULT. POPE O'CATEPETYL. And GLORIA SWANSONG. The latter was lovely in a heavenly blue caftan. She wore green the last time.

First Prizes of two-year subscriptions to "New York" to:

CHRISTOPHER UNDERWOOD—Author of *I Am a Typewriter.*
Karl Levett, NYC

CLOCK GHENT—Mild-mannered Flemish watchmaker.
Ovilia Levine, Phoenix, Ariz.

SAM PECKINPECK—Director of violent movies for overweight women.
Don Hauptman, NYC

Runner-up Prizes of one-year subscriptions to "New York" to:

WILLIAM OF LEMON—King of used-car lots.
Oliver M. Neshamkin, M.D., NYC

TORONTO—The Lone Ranger's faithful Canadian companion.
Pat Greensmith, Lancaster, Pa.

CASWELL MASAI—The tallest chemist and *parfumeur* in America.
K. B. Robinson, NYC

HAILE UNLIKELY—Perennial pretender to the Ethiopian throne.
Michael K. Stone, Kentfield, Calif.

And Honorable Mention to:

MERRILL, LYNCH, PIERCE, FENNER, AND MANOLETE—Corporate toreadors.
Jack Conlon, Tenafly, N.J.

VICTORIA DE LOS ANGELES CALIFORNIA—Spanish soprano who missed her debut because of a freeway traffic jam.
John Markham, NYC

CYRUS VONCE—Secretary of state. Specialty: flea bargaining.
Geri Berg, Clarks Summit, Pa.

PRINCE P. GETTY—Guess who's coming to dinner on Wednesday?
Elsir Angell, Greenville, R.I.

HALSTON PURINA—Couturier and high-fiber-diet enthusiast.
Ellen Burr, New Paltz, N.Y.

LAURENCE DUCKINBILL—Actor and professional freeloader.
Mary Eileen Stephens, Fort Lee, N.J.

F. COTT FITZGERALD—American novelist and root-beer fancier.
Jan Leighton, NYC

BLARNEY BARUCH—Political adviser and Dublin talk-show host.
Alma Spinosa, Gallup, N.M.

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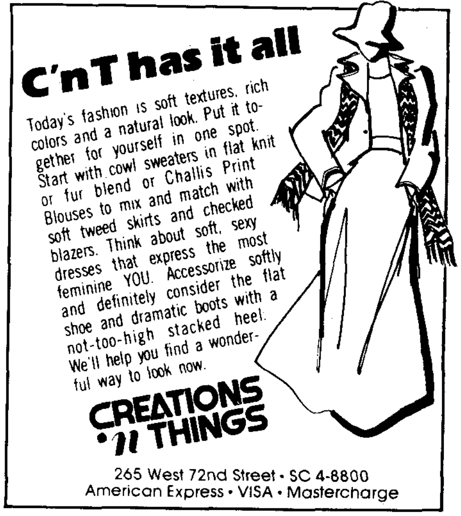
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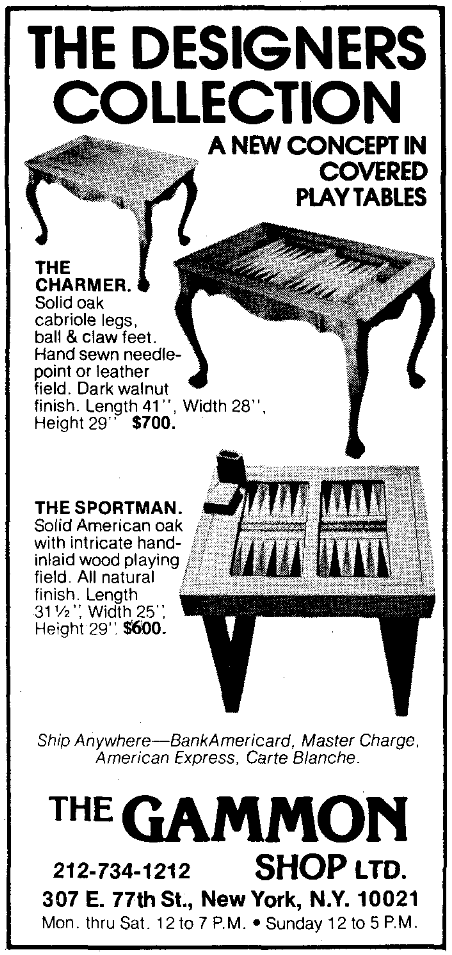

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John Kolars, Ann Arbor, Mich.

JEAN-PIERRE RAMPALSTILTSKIN — Hitherto anonymous flutist.
Harold T. Ellner, M.D., Richland, Wash.

OSKAR "MEYER" WERNER—Hot-dog manufacturer and actor.
Lian Farrer, North Brunswick, N.J.

"CONTRIVED" NORMAN CLAYTURE—Artless French sculptor.
Stephen Dines, Hollywood, Calif.

DAN DWARFMAN—Business and finance editor for small press, the "Gnome of Geneva."
Missey Hartmann, Ogden, Utah

MORT DARTHUR—Professor of English.
Leslie Shapiro, West Newton, Mass.

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Ronald E. Ballard, Little Rock, Ark.

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Alex Vaughn, Old Lyme, Conn.

B'NA B'RUTH—Israeli sports legend, "the Tailor of Swat."
similarly: Len Elliott, Auburn, Wash.
Grace Katz, Rutland, Vt.

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Bettina Conner, Washington, D.C.

TAMMY WHYNOT—Nashville's number-one call girl.
Anne Bernstein, Bronx

SKIPPY O'AFRICANUS—Celtic peanut farmer and mercenary conqueror.
Pericles Crystal, Scarsdale, N.Y.

REGGAE JACKSON—Jamaican musician and ballplayer.
Howard Kuperberg, NYC

ETHAN ALLEN POE—Famous maker of fine American horror furniture.
Edward Shmunes, Columbia, S.C.

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Mimi Weinstein, North Miami Beach, Fla.

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Arthur Weller, Interlaken, N.J.

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Robert J. Blake, NYC

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Scott Shugar, Nashville, Tenn.

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Adele Ahronheim, NYC

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Douglas J. Hoylman, Chevy Chase, Md.

JOE WILLIE LOMAN—Coast-to-coast liniment salesman.
Esther Z. Magilow, Kansas City, Mo.

SRI LANKAWANA—Rail magnate from Ceylon.
Michael Trossman, NYC

HORATIO ALGAE—Self-made protein tycoon.
Jill Shapiro, West Newton, Mass.

SUN YAT SEN-SEN—Inventor of breath sweetener and Chinese statesman.
Mike Leifer, Lake Success, N.Y.

MOONLIGHT SONATRA—By night a successful singer/composer.
Ms. Simi Kirschner, Bronx

HEIDI SELASSIE—Sprightly apple-cheeked empress ("the Mountain Goat of Judah").
Michael Godwin, Austin, Tex.

SHAH NANAH—Seventeenth-century Farsi ruler, responsible for revival of traditional music.
Harold Lentzner, Washington, D.C.

SPOCKY LYLE—Pointy-eared relief pitcher.
Bill Wunder, Port Washington, N.Y.

BARF GIMBEL—Disgusting TV host.
Jack Rose, NYC

DIETRICH FISCHER-DISCO — Baritone, Der Schleswig-Holstein All-Soul Band.
Larry Laiken, Bayside, N.Y.

RENATA SCOTT KEY—Soprano who often sings the national anthem before the start of bocci-ball games.
Ross Allen, Bloomington, Ind.

GERTRUDE EINSTEIN—Expatriate physicist, theorized that a mass is a mass is a mass.
George Bucciero, Detroit, Mich.

HAT TRICK HENRY—One of his three goals was liberty.
Linda Quirini, Greenville, R.I.

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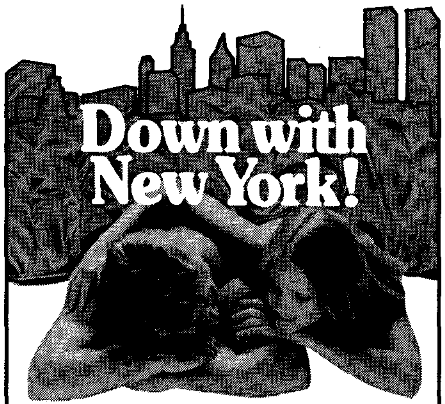
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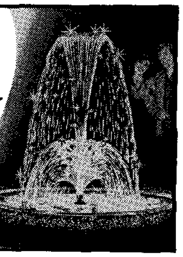

TUT ANCHORMAN—Disappointing newscaster for TV Cairo.
Lou Grillo, West Hartford, Conn.

OKRA—Only vegetable that kills for revenge.
Miles Klein, East Brunswick, N.J.

GEORGE HERMAN (BABE) LUCE—Baseball player: utility man for the New York A.C., also known as the Sultan of Watt.
Ruth A. Miller, New Rochelle, N.Y.

EDGAR RICE MURROW—Jungle newscaster.
J. Bickart, NYC

FRANCIS ALBERT SCOTT KEY—Singer and composer.
Lillian Panansky, Belleville, N.J.

"JEWELS" FIFER—Over-adorned flutist.
Shirley Boardman, Wayne, N.J.

HENLEY REGATTA—English/Italian opera star and yachtsman.
James Deming, St. Paul, Minn.

EDWARD VALHALLA—Heavenly Norse ballet star.
Louis B. Raffel, Skokie, Ill.

JOHN DOS PESOS—Mexican writer of cheap novels.
Penny Boardman, Wayne, N.J.

GEORGE WASHINGTON "JIMMY" CARVER—Twice president and twice peanut fancier.
John B. Powers, Monsey, N.Y.

HADRIAN BARBEAU—Imperial cocktail waitress.
Coleen Levine, Boston, Mass.

MADALYN MURRAY O'PAIR—Baby-sitter to prominent atheists.
R. Harvie, Ste. Julie de Vercheres, Quebec

WILLIAM B. HOLDEN—Actor who curries favor with critics.
John L. Olesen, NYC

BOOTH SHARKINGTON—Sportfisherman and writer. Author of Pen, Rod, and Jawsper stories.
Mel Rosen, Stanfordville, N.Y.

OEDIPUS REXALL—Designer of maternity clothes and pharmacist.
Karleen Ravnitsky, Peekskill, N.Y.

EDWARD ALBEE DARNED—Naïve playwright.
Barbara Belen, Southfield, Mich.

PETER "TOUPEE" PAUL—Balding candy manufacturer, frequent robbery victim.
Jack Labow, NYC

Contest rules: One entry only should be sent to Competition Number 296, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by September 23. Editor's decisions are final and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York* and runners-up will receive one-year subscriptions. Results will appear in the issue of October 17. Out-of-town postmarks are given three days' grace. **Postcards delight us.**

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American Journal / Dan Dorfman, Doug Ireland, and Ken Lerer

THE BURNING IN ATLANTA

"... Senate investigators now believe they will be able to prove Bell tried to influence the Lance investigations last fall ..."

This special report was written by Dan Dorfman, Doug Ireland, and Ken Lerer from Atlanta, New York, and Washington.

Richard Monckton is alive and well at 1600 Pennsylvania Avenue. A devious and imperious Jason Robards kept the nation's video junkies glued to their TV sets last week because they thought they were watching Nixon. They were wrong. Except for the accent and a few personality tics, Jason might well have been playing Jimmy Carter.

There is now evidence of such paranoia at the White House that it reminds us of Chuck Colson at his nastiest. Hamilton Jordan, who sits at Carter's right hand, ordered delivered up to his office a list of any and all federally funded programs connected, even remotely, to the National Urban League. The reason? NUL chief Vernon Jordan's recent criticism of Carter for disappointing blacks in their aspirations. To Monckton-watchers, this may sound like a veiled threat to pull all federal funds if Vernon continues to be "difficult."

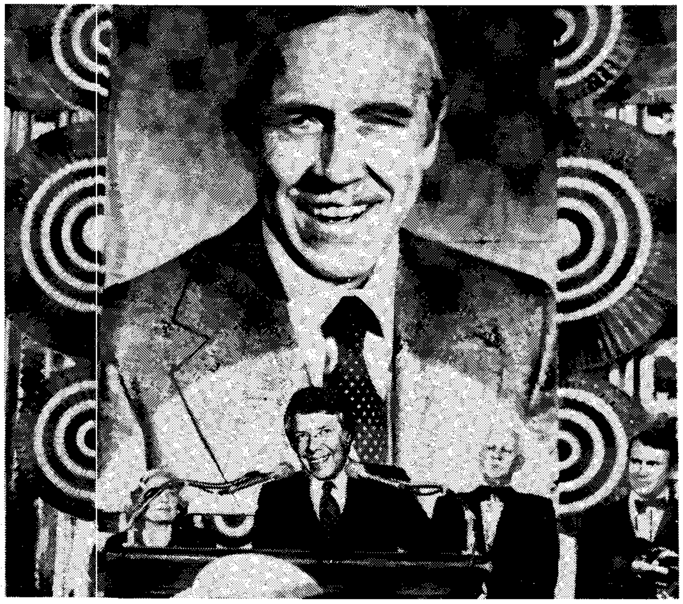
But the ABC mini-series was nothing compared to the Carter cabal's frantic efforts to contain the Lance scandal. This scandal seems certain to reach right into Carter's Cabinet—and we now believe it may threaten the president himself.

Both the black attack and the Lance mess have hit Carter hard where it hurts most—right in his holier-than-thou morality.

Senate probers and a press scenting blood are now using the word *cover-up*. Says one investigator: "It is clear that there was a deliberate effort to conceal significant facts, and it is the Atlanta old guard who are the ones involved in the cover-up." After all, it is Charles Kirbo's law firm—King & Spalding—that represented the National Bank of Georgia and spawned the Carter transition team.

Carter's inner circle is divided. The senior advisers—Charlie Kirbo, Griffin Bell, Robert Lipshutz—are known to believe that Carter must put some distance between himself and Lance. But Powell and Jordan want to fight it out.

One Atlanta power broker explains the division this way: Look, Ham and Jody were kids just out of their teens when Bert Lance, a well-connected bank president, came on board with Jimmy. They just don't know about business. Especially Lance's kind of business.



Robards or Carter: *Monckton see, Monckton do?*

But shouldn't Carter have known what kind of juggling Lance was doing? Lance, his close personal friend? Lance, who arranged $4 million in loans for Carter from the National Bank of Georgia? Lance, who planed around the country collecting campaign contributions for Carter?

Even if Lance is scrapped as budget chief, the probe of his financial dealings by the tough-minded, nonpolitical enforcement staff of the Securities and Exchange Commission will go on; and such an investigation could well reach into the Oval Office of the White House.

The SEC probe of Lance will undoubtedly include a solid examination of any and all financial dealings between Carter and Lance. "No one is suggesting a questionable Carter-Lance connection, but no one is ruling it out either," said one regulatory source.

SEC Chairman Harold Williams, a recent Carter appointee, will undoubtedly be slow to drag the president into the SEC's investigation of Lance. But he's unlikely to buck hard-nosed enforcement chief Stanley Sporkin if he decides he wants Carter included. Sporkin's reputation is that he brooks no interference—even from SEC chairmen—where investigations are concerned.

Those inquiries have to lead back to the tightly knit Atlanta power complex that spawned Carter. And the Atlanta power brokers who gather every Saturday in the small, closed Action Forum, which epitomizes the city's power structure, are afraid that the spotlight now focused on Lance will light up some dark corners they'd rather have remain unnoticed. According to a business source, one person in particular, Richard Kattel, president of the Citizens & Southern National Bank, the largest bank in Atlanta, is "worried as hell."

Another worried Atlantan is Attorney General Griffin Bell. Senate investigators now believe they will be able to prove Bell—while a law partner at King & Spalding—tried to influence the Lance investigations last fall. Last week, a source finally confirmed for us that Bell personally spoke to U.S. Attorney John Stokes about the Lance probe and about Stokes's pension rights. And one of the richest men in the South, close to both Lance and Carter, says southern business leaders fully expect the press and Congress to now turn their full attention to Bell.

For those who now ponder just what is happening in Washington behind closed doors, the question is: Can Carter cut away the cancer on his presidency before it becomes terminal? ■

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8-oz. container PHILADELPHIA BRAND Whipped cream cheese
Assorted fruit
½ cup KRAFT Pure Orange Marmalade
2 tablespoons water

Cut cookie dough into ⅛-inch thick slices. On an aluminum foil covered 14-inch pizza pan, arrange cookie slices, slightly overlapping. Press lightly together to seal. Bake at 375°, 10 to 12 minutes or until golden brown. Cool; remove from foil. Spread Whipped cream cheese over cookie crust; arrange slices of fruit over Whipped cream cheese. Glaze with combined marmalade and water. Cut into wedges. 10 to 12 servings

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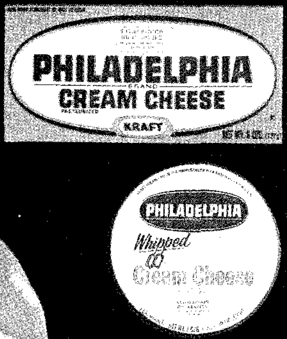

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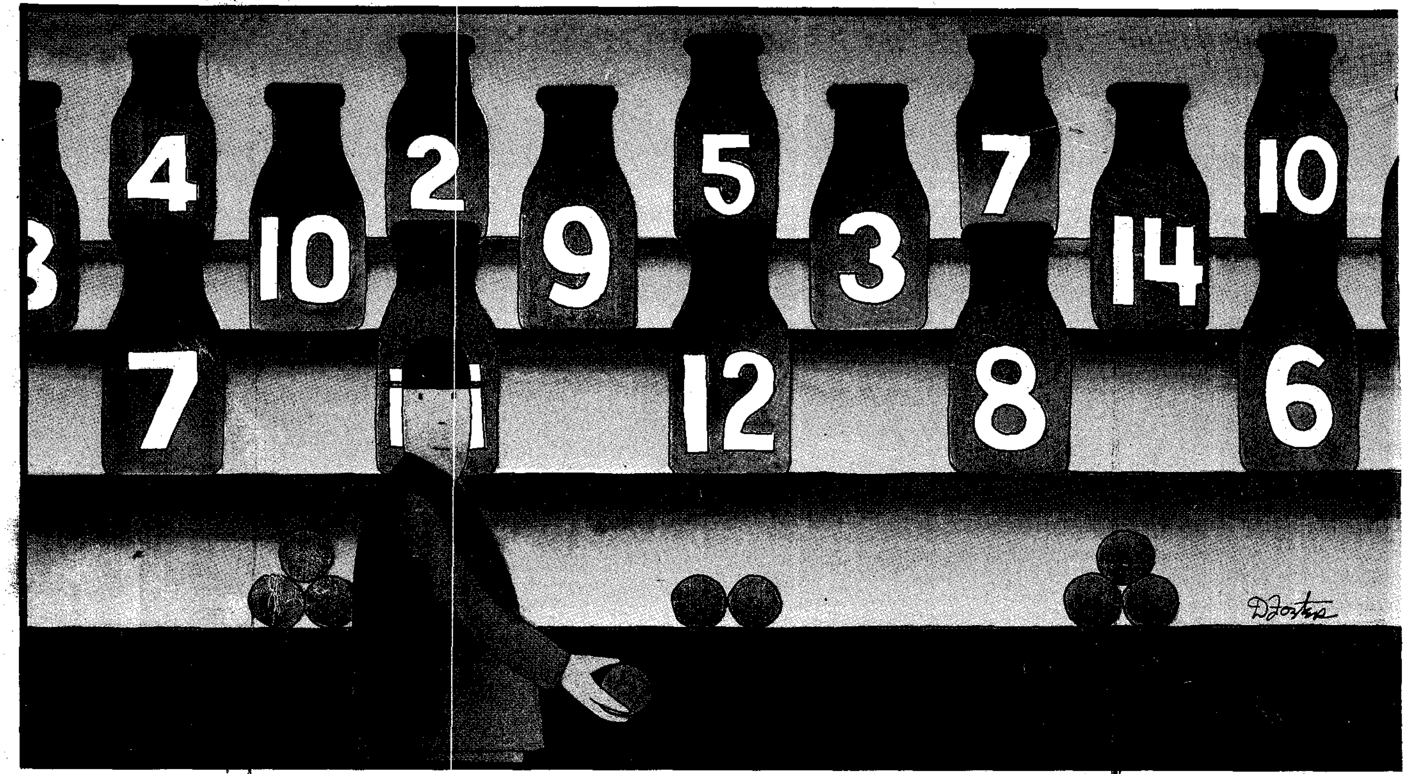
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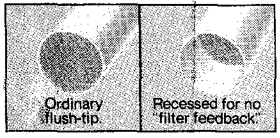
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